

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama

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PRICE
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President.—The Right Hon. Sir JOHN LUBBOCK, Bart. M.P. F.R.S.
The Conference will be held in LONDON on JULY 13, 14, 15, and 16, 1897, and will be attended by the representatives of the principal libraries throughout the world. Papers will be read on appropriate subjects, and some time will be devoted to open discussions. All persons interested in the extension of the library movement or in the management of existing libraries are cordially invited to join the Conference. The Organizing Committee will be glad to receive offers of Papers. The Subscription, One Guinea, entitles Members to receive the *Transactions* and other Publications gratis, and to invitations to all functions and entertainments.
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20, Hanover-square, W.

ROYAL LITERARY FUND.

LORD LISTER, President R.S., will preside at the ONE HUNDRED and SEVENTH ANNIVERSARY DINNER of the ROYAL LITERARY FUND, on WEDNESDAY, May 5, at the WHITEHALL ROOMS, HOTEL METROPOLE, S.W., at 7 for 7.30 p.m. precisely.

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SAML. SMITH, Town Clerk.
Town Hall, Chester, April 2, 1897.

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WANTED, an ASSISTANT MASTER to teach about Thirty Hours per Week in the Modern Third Class and elsewhere. Thorough German (Literary and Colloquial) and Mathematics. A good knowledge of French a recommendation.
The salary will be 250l. a year. Candidates for the appointment are requested to forward their applications, accompanied with a copy of testimonials as to qualification and character, not later than Saturday, April 24 next, to the SECRETARY, at the School, Victoria Embankment, E.C.
Selected Candidates will be duly communicated with. Forms of application can be obtained of the Secretary. A Gentleman not over 30 years of age will be required.

ROYAL UNIVERSITY of IRELAND.

NOTICE.
The Senate will at their next meeting take into consideration the appointment of TWO EXAMINERS in HISTORY.
All applications should be lodged with the Secretaries by May 1, 1897. For information as to salaries, duties, &c., application should be made to the Secretaries.
J. C. MEREDITH } Secretaries.
J. MORATH }
Royal University of Ireland, Dublin, April 4, 1897.

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EXAMINATION OF SCHOOLS, 1897.

APPOINTMENT OF CHIEF EXAMINERS.

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4. WELSH LANGUAGE and LITERATURE.
5. HISTORY.
6. MODERN LANGUAGES.
7. PHYSICS.
8. CHEMISTRY.
9. BOTANY.

Candidates are requested to send in their applications not later than April 30 next to the undersigned, from whom further particulars may be obtained.

Oswestry, March 25, 1897. OWEN OWEN, Chief Inspector.

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WESTMINSTER SCHOOL.—AN EXAMINATION will be held in JULY NEXT, TO FILL UP not less than FIVE RESIDENT, FIVE NON-RESIDENT QUEEN'S SCHOLARSHIPS, and TWO EXHIBITIONS.—Details may be obtained from THE HEAD MASTER, Dean's-yard, Westminster.

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Dr. DRYSDALE will begin a Course on BACTERIOLOGY.
Two Entrance Scholarships will be offered for competition in June.
LUCY J. RUSSELL, Honorary Secretary.

NOTICE.—FRIDAY NEXT being GOOD FRIDAY, the ATHENÆUM will be published on THURSDAY, at 2 o'clock.—ADVERTISEMENTS should be at the Office not later than 10 o'clock on WEDNESDAY Morning.

FRANCE.—The ATHENÆUM can be obtained at the following Railway Stations in France:—

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And at the GALIGNANI LIBRARY, 224, Rue de Rivoli, Paris.

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J. M. HORSBURGH, M.A., Secretary.

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The SUMMER SESSION will BEGIN on MAY 1, 1897. Students can reside in the College within the Hospital walls, subject to the collegiate regulations.
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A Handbook forwarded on application.

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SUMMER SESSION will BEGIN on MAY 3, and Students then entering will be eligible to compete for ENTRANCE SCHOLARSHIPS of the combined value of 300l. in the following September, as well as for the numerous Medals, Scholarships, and Prizes awarded during the period of Studentship.

H. R. H. the Prince of Wales has intimated his intention of formally opening, early in the Session, the recently-erected Laboratories, Lecture Theatre, and Class-Rooms, which will form a most valuable addition to the existing resources of the School.

The number of patients treated in the wards during last year exceeded 6,000, and the Governors have announced that between 30 and 40 additional beds will be immediately provided for the reception of Maternity cases and of patients suffering from Diseases peculiar to Women.
The appointments tenable by Students have recently been increased by more than 150 a year, chiefly by the addition of Clerkships and Demonstrations in the Departments of Ophthalmology, Gynaecology, and Otolaryngology.

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The Clubs' Union Athletic Ground is easily accessible.
A Handbook of information for those about to enter the Medical Profession will be forwarded on application.
For the Prospectus of the School, containing full particulars as to fees, course of study advised, regulations for Residents in the College, &c., apply personally or by letter to the Dean, Guy's Hospital, London Bridge, S.E.

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SATURDAY, APRIL 10, 1897.

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LITERATURE

The Well-Beloved. By Thomas Hardy.
(Osgood, McIlvaine & Co.)

"PROBLEMS" seem to be going out, "temperaments" to be coming in. Of course, in one sense the two are almost inseparably associated, for it is most often upon the temperament that the existence of the problem depends. That is to say, given a particular concurrence of circumstances, the course of action to be adopted will appear to one person in the form of a problem, while another, like Col. Hay's hero, will "see his duty.....and go for it there and then." "Je trouve ça tout simple; c'est son devoir," said a French officer to us once, in discussing some point of conduct. As a rule, it will be found that most of the "problems" of recent fiction could have been readily solved by the application of this calculus; and nothing but reluctance to apply it has caused difficulties to arise. Mr. Hardy's line has usually been to recognize this fact, not without some suggestion of a want of finish in the constitution of things, under which temperaments have been so compounded that duty and inclination but too rarely point the same way. In his present "Sketch of a Temperament," however, he takes a somewhat different line. There is no implied conclusion, no "moral," as we call it, whatever. It is really a sketch or study. But temperament may be studied in two ways for the purposes of fiction. You may take a case of some abnormal, or, at any rate, unusual, mental or moral configuration, and trace the course of conduct to which in stated circumstances it will give rise. This is the easier form, and that which is most affected by less experienced writers of fiction. It is not easy to predict how abnormal temperaments will behave, so you are not so likely to be caught tripping in the development of your events as you are if you people your story with persons actuated by motives—or, in other words, governed by temperaments—of a kind well known to the average observant person. But when a familiar type of character (as we also call it, though temperament of course, strictly speaking, precedes character) is taken and allowed to display

itself in conduct which the reader feels to be consistent, then perhaps the highest triumph of the novelist's art is attained.

In his present story Mr. Hardy has adopted a sort of intermediate method. He has imagined a temperament which we believe to be that of the great majority of male human beings—nay, of male beings of every species. "We have not yet rounded Cape Turk," says Mr. Meredith somewhere; not instinct—or temperament if you like to call it so—but hard reason, aided in certain cases by the policeman, alone can persuade the normal man to monogamy. It is all very well to talk about the pursuit of the "Well-Beloved," to sublimate the elementary instinct into a fantasy of a "Beloved One" who does not usually "care to remain in one corporeal nook or shell for any great length of time, however he [the pursuer] may wish her to do so"; our forefathers were quite familiar with the idea, but they called it being off with the old love before you were on with the new. But conscious as most people must be of possibilities of this kind in themselves, "it is," as Mr. Hardy's hero says, "a sort of thing one doesn't like to talk of," and, indeed, it has usually exhausted itself before a man reaches the age when he finds out that after all people are for the most part built very similarly, and therefore does not mind talking of anything. The great majority of "professionizing moral men" bring this sort of thing to an end by marriage, usually selecting their partner for life from motives of course not necessarily excluding that of her form being the temporary residence of "the Beloved," though by no means so frequently including this claim as a social convention would have the world believe. The mediæval people knew all about it, and laid terrible snares for the modern matter-of-fact interpreters of their writings, as a short perusal of recent Dante literature will show.

Where Mr. Hardy's hero differs from the mass of mankind is not, therefore, as he himself supposes, in the fact that his "Beloved" has had many incarnations. His practical painter friend hits the real peculiarity when he says, "Essentially, all men are fickle, like you; but not with such perceptiveness." It is no use for Pierston to protest against the word, and plead that he has always been "faithful to the elusive creature whom I have never been able to get a firm hold of." We are all like that. It is only another version of *amare amabam, et querebam quod amarem*. The peculiarity of Pierston's temperament lies really in its refinement. "You are," says his friend, "in practice as ideal as in theory." Of the physical side of passion he knows as little as any man so susceptible can do. As a result, he retains his youth, and the pathos of his wooing at sixty is hardly disturbed by any such suggestion of the ludicrous as a similar spectacle would ordinarily arouse. The effect is perhaps helped by the out-of-the-world air which Mr. Hardy's skill is able to throw over the isle of Portland, in which the really critical episodes of the story take place. Whether it be really the isolated corner of the earth which the story represents we do not know, but as portrayed here it is a background which helps one not to be surprised at any of the action.

The following passage perhaps shows the "temperament" as well as any one extract could do. The second Avicé, it must be premised, holds a somewhat lower social station than her mother had done, her father having been unsuccessful in the world. Pierston—with the most honourable intentions, be it understood—has succeeded in getting her up to London as a kind of "lady-help" in his sculptor's establishment. Of course he comes to the point before long, and, to his surprise, meets with a repulse. Ultimately it appears that the lady has a husband, quite recently acquired, but has already quarrelled with him:—

"Then I saw a soldier; I never knew his name, but I fell in love with him because I am so quick at that! Still, as it was wrong, I tried not to think of him.....I was then very miserable, and you asked me to come to London. I didn't care what I did with myself, and I came."

"Heaven above us!" said Pierston, his pale and distressed face showing with what a shock this announcement had come. "Why have you done such extraordinary things? Or rather, why didn't you tell me of this before?.....I have nearly brought scandal upon us both by your letting me love you. Really, you are a very wicked woman!"

"No, I am not!" she pouted.

"Still, Avicé looked pale and rather frightened, and did not lift her eyes from the floor. 'I said it was nonsense in you to want to have me!' she went on, 'and even if I hadn't been married.....I couldn't have married you after you told me that you was the man who ran away from my mother.'

"I have paid the penalty!" he said sadly. "Men of my sort always get the worst of it somehow."

Then he sets to work to repair the breach between husband and wife, and adheres manfully to that duty, even though before the journey back to the island is over this counterpart of himself has admitted that she would have taken him had he not come too late.

On the whole, the book is a more pleasing sample of Mr. Hardy's later manner than some we could name. We would not give Geoffrey Day, or Gabriel Oak, or John Loveday for a wilderness of Pierstons, nor Fancy or Bathsheba for twenty generations of Avicé Caros; but this is an agreeable book to peruse. It must be in assertion of the great principle that so much is said about the "island custom," for though doubtless interesting from an anthropological point of view, it has really no influence on the action of the story, and need not have been even alluded to. It would appear, indeed, that "The Well-Beloved" was written before some of Mr. Hardy's more recent developments. One can only hope that the fact of his now bringing it out in book form indicates a desire to renew those pleasant relations with his readers that should never have been interrupted.

The Buddhist Praying-Wheel: a Collection of Material bearing upon the Symbolism of the Wheel and Circular Movements in Custom and Religious Ritual. By William Simpson. (Macmillan & Co.)

NOTHING shows more clearly than a book like this how far the application of the historic method to certain branches of research has revolutionized our ideas as to

the kind of subject worthy of historical treatment and investigation. Carlyle's contemptuous definition of the Buddhist praying-wheel as a "rotatory calabash" is characteristic of the attitude towards such things of a mind unfamiliar with science and ignorant of comparative methods of study. The idea that every custom, however trivial, absurd, or unintelligible it may seem, is of significance in the history of humanity is a product of those wider conceptions of the universe which the intellectual development of recent years has done so much to foster.

The aim of Mr. Simpson's work is to show, by means of data gathered in different countries, that the Buddhist praying-wheel in Tibet, the wheel symbolism in the Buddhist and Brahminical religions, and the circular movements common to the ritual of so many different countries in Europe and Asia, have a solar origin. That he makes out a plausible case there can be but little doubt. The difficulty lies in our inability to reconstruct from the materials at our command the primitive forms in which these ideas existed, or to trace the steps by which they have reached their present development.

The author's contribution towards the solution of these and other problems suggested by the subject is, as he frankly admits, tentative, and makes no pretension to finality. The truth of his main theory seems, however, fully established by the facts he has collected about the symbolism of the wheel, and the universality with which a sunwise direction has been associated with circular movements in religious ritual or ceremonial from time immemorial.

After India and Tibet it is the western extremity of Europe that yields most instances of these remnants of primitive sun-worship. Here, too, it is the Celtic branch of the Aryan race that has preserved customs most nearly allied to those of the East. This fact tends to support the migration theory of the dissemination of belief and custom, at one time held so largely by scholars. While not committing himself to such a view, Mr. Simpson seems inclined to adopt it in the present case, where it is strikingly confirmed by the identity of the Indian rite of *pradakshina* and the Celtic *deisil*, an identity which extends even to the etymology of the words. Mr. Simpson's chapter on circular movements and wheel ceremonies among the Gauls, Teutons, and Celts is full of interesting matter. Some idea of the continuity of human history, and of the conservatism of human nature, is brought home to our minds when we reflect that our passing of the wine sunwise at table is, in all probability, a survival of an act invested by our prehistoric ancestors with a religious significance. It is to be regretted, as much in the interests of research as from the point of view of the picturesque, that so many of these old-world customs are dying out, since the study of their development and distribution is indispensable to a correct solution of many of the problems connected with the past history of mankind.

Mr. Simpson's researches extend over a wide range, the literature and traditions of various countries having been laid under contribution for the illustration of his theme. He makes no claim, however, to have exhausted the sources of information open

to the explorers in this somewhat untried field. His object has been rather to show by examples what results may be expected from a wider and deeper study of the subject, to point out the direction this should take, and to suggest some of the points on which it may throw light. The numerous illustrations, supplied in many instances from sketches made by the author himself, add greatly to the interest of the book.

Elements of General Philosophy. By George Croom Robertson. Edited, from Notes of Lectures delivered at University College, London, 1870-1892, by C. A. Foley Rhys Davids, M.A. (Murray.)

Elements of Psychology. By George Croom Robertson. (Same editor and publisher.)

It has happened more than once that the oral teaching of a philosopher, taken down by pupils and put into form by editors, has become more widely known than the literary work he had himself published. This may easily happen in the case of Prof. Croom Robertson's lectures. His writings, except the volume on Hobbes, consisted of scattered papers, the chief of which are collected in his 'Philosophical Remains.' Though the thought there is essentially systematic in character, readers have to find the system for themselves, whereas in these volumes the systematic arrangement was already made under the exigencies of exposition to students. The 'Psychology' has more strictly the character of a text-book, but lends itself less to review, except of a technical kind. The 'Philosophy,' besides being an exceedingly good text-book on a small scale, possesses also special interest as a statement of what is, to some extent, a new point of view in English philosophy. The novelty of this point of view does not seem to have been as yet fully recognized by those who have had occasion to speak of Croom Robertson's work. An excellent statement of it is supplied by Mrs. Rhys Davids in the introductory note. "Limits of space," she says,

"made it imperative that I should select, and the choice was determined less by the nature of my materials than by what seems to me to have been a salient standpoint in my master's critical philosophy. Holding by an enlightened Experimentalism, he was repelled by the Individualism prevailing in Experimental doctrine from Locke till the present century. Advance in biology has rendered in philosophy, as he says, for ever impossible the older Experimentalist position, that knowledge, with its objectivity, its universality, its necessity, can be acquired by every individual for himself, in the course of his own experience, from the beginning. Close and sympathetic study of the great Rationalist thinkers, from Plato to Kant, enabled him to discern what they, burdened by faulty method and the then scanty store of the fruits of scientific research, were groping after in their insistence on the innate function of the mind, namely, the predetermination, the collective endowment of the individual by the race, as a *præ* to whatever his own experience can teach him. Adjusting his own philosophy, on the one hand, to take account of every advance in scientific theory, he was careful, on the other, to bring out the continuous evolution of philosophic thought, history of human error though it might be. And he held that the Experimentalism even of the present day needed to be widened and deepened, not only by frankly adopting the evolutionary standpoint, but also

by being brought face to face at all points with the best teaching of Rationalist thought, including especially the critical standpoints of Kant. Hence it is that I have selected the Cartesian school and the 'Kritik' rather than lectures on Bacon, Locke, Hume, and others."

The selection here mentioned has reference to a number of "special lectures" by which the course on general philosophy is followed; but recognition of the work of those who were above all speculative metaphysicians comes out very clearly even in the first part of the volume. The permanent character of the problems of philosophy proper in its oldest meaning is frequently insisted on. Thus although, according to Robertson's view, the approach to philosophy should be made through psychology as a positive science, yet psychology by itself will never solve philosophical problems. Psychology deals with mind only as phenomenal, and while ontological questions may be difficult or impossible to solve, "no human mind that works fairly can exclude ontological any more than phenomenal questions." All philosophy is, however, in a sense "philosophy of mind." Things are for us only as they are known. This is the distinctively modern point of view. The distinctively English point of view is that the theory of knowledge, which thus precedes the theory of being, must itself be preceded by psychology; that is to say, we must learn all we can about the origin of our knowledge before trying to decide questions about its validity. Any decision of these last questions at the same time decides the ontological question.

The method of treatment adopted in the first series of lectures is, after dealing quite generally with the history of philosophy, to treat in more detail the history of three great questions with which philosophic thinkers have been mainly occupied. The history of philosophy is not really a history of "motion without progress," though even if it were no more than the story of the errors through which men have passed in trying to get at the truth, it "would yet be valuable for what it reveals of the growth of the human mind in its deepest thought respecting itself confronted by the universe." It is more than this, however. In philosophy, as in science, results of permanent value have been attained. And the history of philosophy has an importance in relation to philosophy which the history of science has not in relation to science. The special sciences

"are adequately taught as bodies of established doctrine without necessarily involving any reference to past theories; at any rate, their teaching does not at all depend upon knowledge of their history. False scientific teachings have to be forgotten; inadequate scientific teachings, while leading to better, need not be remembered. Interest in them is mainly antiquarian. Or if it is not felt for the teachings as such, but for them as illustrative of scientific method, this is to have taken them out of the special sciences, and to have brought them into the domain of philosophy, which has a property in the older forms, the cast-off garments of the sciences, which these no longer possess for themselves. On the other hand, philosophers of all schools are for ever throwing backward glances at past thinkers and the results they elicited. The history of philosophy is a recognized part of philosophic discipline. The reason for this difference from what we find in science lies in

the nature of philosophy, in its being always concerned with ultimate, not with immediate explanation, not with ways of re-expressing the facts of nature, or giving an explanation of them relative to other and more general facts or conceptions—resolving sound, *e. g.*, into a mode of motion—but with the explanation that is demanded with reference to the *mental* nature of man, to man, *i. e.*, as a *thinking* being."

An interesting point brought out in the general history is the shortness of the time during which the human race has been effectively thinking. Of the twenty-five centuries over which Western philosophy extends, only seven or eight, it is remarked, are really important, *viz.*, two or three centuries of Greek philosophy, about two of Scholasticism, and modern philosophy from 1600 onwards. The importance of Scholasticism for the right understanding of modern thought was a point on which Robertson always insisted; and the case for assigning one of the chief places to the Scholastic period is here very well put against objections:—

"It is easy to abuse Scholasticism. No new or striking conception, like those we find in ancient or in modern philosophy, penetrating to the heart of things, sprang from any one of the Schoolmen."

When at the last they incurred discredit through comparison with Greek philosophy, revealed more fully to the West,

"they were found to have established no alternative claim to modern respect by taking up any branch of thought which the Greeks had neglected, or in which they had failed. And their very acuteness, through being turned on to a fatally narrow circle of subjects, had led to subtleties that were doomed to be the occasion of some of the bitterest reproaches since heaped upon them. On the other side it should be noted that the Schoolmen were not responsible for their circumstances, determined by a great and uncontrollable course of events. It was something that, after so great a dissolution, there should have been so considerable an attempt at reconstruction. It was not a little wonderful that they should have applied all the enlightenment handed down to them to rationalize faith, and that they struggled as they did against the conservatism of ecclesiastical authority until official recognition of one newly rationalized doctrine after another was extorted. Theirs became entitled Church philosophy, yet the Church did nothing but accept, did nothing to encourage their philosophizing, witness the case of Scotus Erigena. Often and often was Aristotle solemnly banned before he came to be considered (in the thirteenth century) as 'the forerunner of Christ in the things of Nature as John Baptist was in the things of Grace.' No, we must not speak only of the servility of the Schoolmen; they showed not only wisdom but also courage in their appeal to heathen Aristotle. And it is more becoming at this time of day, and more important besides, that their wisdom and their courage should not remain unacknowledged."

The three questions with which philosophers have chiefly been occupied are these:

"1. The question of Universals—*i. e.*, of the relation of the Universal to the Particular—known also as the doctrine of the One and the Many. This is predominant in the Scholastic period, and was also prominent in the Ancient period. 2. The Relation of Reason to Experience, in explaining the Nature or Import of Knowledge. This dominates all modern philosophy. 3. The Reality of a Material World, or Perception of an External World, and the Nature of Mind in relation to it. This has been raised especially by British philosophers."

The first of the three questions is regarded as practically decided, though not decided with full theoretical cogency for every type of mind. Realism in the Platonic sense—which is the same thing as Platonic Idealism—has been overthrown by the growth of positive science, which can get on with Conceptualism or Nominalism, but not with Realism:—

"Or we may say that modern science has sprung up because the philosophical problem of Realism was fought out. The Realist despises the things of sense as vain shows with no reality. The man of science says they do exist and are worth investigating.....Any one may now be a Platonic Realist, but he must then give up the modern science of nature. In fact, there always have been Realists, and always will be.....Carlyle was a Realist; so also is Ruskin—great men, though not philosophers. And the standpoint, consistently developed, leads to an ascetic doctrine of morals. Carlyle and Ruskin recognize the hostility between modern science and Platonism, and this is why they deride the former. Carlyle hated science, but he excepted mathematics, as did Plato, who said that if a man could not geometrize, he could not philosophize. From their point of view science cannot but be absurd.....No person who is at heart a Realist can have that kind of interest in particular things upon which thoroughgoing science rests. In external nature we must start from the concrete particular; hence we have in the modern period an anti-Realistic philosophy, instead of an antagonism between our philosophy and our science."

On the second of the two questions Robertson adopts a modified Experientialism. "I hold," he says,

"that we should not in the least hesitate to allow, in addition to experience as a source of knowledge, the assumption of some general principles, before or apart from experience, though never to be held independent of verification."

This is very clearly worked out in relation to the uniformity of nature, which, it is shown, must be accepted as an assumption science cannot get on without. Mathematical axioms are dealt with in a somewhat different manner, and here, perhaps, Robertson was most original. In the lectures, however, his way of meeting Kant's theory of mathematical truth is only indicated. It is more fully explained in the article "Axiom" contributed to the 'Encyclopædia Britannica' in 1875, and included in 'Philosophical Remains.'

To the discussion of the third question Robertson's special contribution was in the way of psychological preparation. Berkeley's philosophical theory of matter and his psychological theory of vision he holds to be both alike true, but incomplete. The theory of vision needs supplementing by a more exact analysis of "tangible object" than Berkeley was able to furnish. This has been made possible by the modern discovery of "muscular sense," which has an equally important bearing on Kant's theory of space and of mathematical truth. Robertson's contribution towards the application of this theory is in his cogent demonstration that by the psychologist body must be taken as historically the *præ* of space, and not *vice versa*. "Space is body attenuated rather than body is space filled in." This is more fully worked out in the 'Elements of Psychology.' In philosophy,

according to Robertson, Berkeley came short by not taking account of the metaphysical problem, which after all forces itself upon us in regard to matter. We admit a subjective correlate of external perceptions in the case of other human minds which we suppose to accompany bodies like our own. So we do also in the case of animal minds and bodies. Why then should we draw the line at "inanimate" matter, and say that this has no real or subjective correlate for itself, but exists only as a certain order of perceptions in self-conscious "spirits"? The solution Robertson himself found in Leibnitzian monadism. This, it is made plain by the lectures—as it was not in any of his previously published writings—was his philosophic faith:—

"Mind exists everywhere, and must be carried down to explain any true reality."

"Monadology is the ultimate philosophical analysis of the universe, with its fundamental postulate of real beings, immaterial, unextended, having power to act, of which conscious activity is a higher phase."

The "special lectures" that form the second part of the volume deal with Plato, Aristotle ('De Anima'), Descartes, Spinoza, Leibnitz, and Kant. They are full of interest for students of philosophy, but only a few points can be mentioned. One important remark is that in Aristotle's psychology "animism" has completely disappeared. It was long before this advance became fixed. Later philosophic schools—such as the Epicureans—and some of the early Christian fathers still retained the notion of the soul as a kind of finer matter diffused through the body; but from this Aristotle is perfectly free. For him, as for modern science, mind is subjective. Not till Descartes was the "animistic" notion destroyed for philosophy. Other interesting passages are the contrast drawn between Descartes's and Mill's views about "discovery" and "proof"; the account of Descartes's remarkable psychological theory of "wonder" as the emotion in which knowledge has its origin; the discussion of mathematical method in Descartes and Spinoza, and in philosophy generally; and the tracing of the modern doctrine of "parallelism" between mind and body to Spinoza. The view taken about the present importance of Kant in relation to English thought is characteristic. Kant, in Robertson's view, must be pronounced, "man for man," a far greater thinker than any of his English predecessors; but it does not, therefore, follow that he was on the right track and they were on the wrong. This was probably the view that Croom Robertson took of the great Rationalist or Intellectualist thinkers generally. Of Descartes's system in particular he remarks that "in reach and all-comprehensiveness it stands, perhaps, unique in the history of human thought."

The 'Elements of Psychology,' although the original points of theory in it had already found expression in Croom Robertson's collected writings, offers again the advantage of systematic presentation. In smoothness and polish the already published essays have no doubt the advantage, as Mrs. Davids points out. If, however, the style of the lectures often seems abrupt and unfinished, the same might be said of Aristotle's 'De Anima,' which perhaps came into existence

under similar conditions, and the proper point of view for criticizing a psychological text-book is, after all, the scientific rather than the literary. This point of view is cleverly put by Mrs. Davids in her introductory note.

In the 'Psychology,' as in the 'General Philosophy,' there is a marked effort to do justice to those who are not of the author's way of thinking. To some recent writers, indeed, perhaps a little more than justice is done. One evidence of the specially scientific character of psychology, it may be noted, is the slight extent to which history comes into this as compared with the companion volume. The few historical paragraphs contain interesting information in small compass, but are almost as unessential to the general exposition as similar notes would be in a physical text-book. The most distinctive point in the way of doctrine is the stress laid on "muscular sense." This is regarded not as a sense that can be realized separately, as to some extent the "passive" senses can, but as a sort of "coefficient," which by union with data of sight or touch forms the compound described as "active sense."

The view expressed here is not to be met with precisely in that form in any previous writer; and generally the teaching of the book evinces great independence. It is certainly not "sensationalism" as usually understood. "Sensation" itself is regarded as an abstraction. Pure sensation does not actually exist as "perceptions" do, but is a hypothetical element assumed by psychologists for the scientific explanation of perception. There is in mind, however, what may be called a "stage of sense." In the earlier part of its course mental experience passes through this stage. Here already there may be observed each of the three phases modern psychologists discriminate in mature mind, viz., feeling (primarily pleasure and pain), knowing or intellection, and willing or conation. The general problem of psychology is to explain the phenomena of adult consciousness as arising out of the sense-experience of early life. Under "Intellection" we have first to explain the percept as connected with sense; then the image and representative imagination; lastly, the concept. A percept is "an intellectual construction on occasion of sense together with present consciousness of activity exerted"; or, as it is otherwise put, "a combination of so much active touch and active sight, &c., held together by certain laws of intellection." Psychology has to indicate the laws according to which the construction comes to pass. This cannot be done adequately without proceeding to consider the flow of representative, as distinguished from presentative, consciousness. For in perception there is really more "representation" than "presentation." The flow of imagery takes place according to certain laws known as the laws of association by contiguity and by resemblance. These two laws Robertson accepts as irreducible to one another; but he now prefers the name "suggestion" to that of "association" for the second. On the border between perception and pure representation lie illusions. Here we get the neat definitions, "Perception is verifiable imagination on occasion of sense-stimulation,

illusion is unverifiable." The concept—to pass on to the last stage of intellection—"so far as it is a definite fact of consciousness, comes to us as a deposit of resemblances." In perception discrimination predominates, in conception assimilation. Thinking is "intellection by way of concepts." A discussion of the function of language in relation to thought here comes in, the conclusion of which is, "Without speech no effective thought." "Generic images" of a kind may be formed without language, but for the higher degrees of abstraction and generalization language is indispensable. From intellection we pass to feeling and then to conation, which in its highest stage becomes will, as intellection becomes thought. These two remaining phases of mind are somewhat briefly discussed; but their psychology is in itself less determinate than that of intellect, and when they are treated on the same scale the result probably is, as Robertson suggests, an attempt to accomplish the impossible. The most distinctive point under the last head is the stress laid on the idea of personality as a means of explaining the higher modes of volition without unscientific assumptions.

From this very brief sketch some idea may be gained of the general lines of the book. Though here taken second, it is intended as an introduction to the 'Philosophy.' We may now easily see in what way it prepares for the distinctively philosophical problems. The psychology of conception is evidently preliminary to the philosophical question of "universals," as the psychology of perception is to the question about the reality of the external world. And the whole of psychology has more or less bearing on the second of the three great historical problems distinguished, namely, the relation of reason to experience in knowledge. The justification of taking psychology first in the order of teaching thus seems complete. In reviewing we have adopted the opposite order, because it is the philosophical questions that give their general interest to the psychological ones. If it were not for the peculiar relations of these to philosophy, they would be merely questions for scientific experts.

Epic and Romance: Essays in Mediæval Literature. By W. P. Ker, Professor of English Literature in University College, London. (Macmillan & Co.)

PROF. KER'S 'Epic and Romance' is a notable and highly interesting contribution to the history of Middle Age literature, and with the exception of one weak spot, also noticeable, of which we shall speak later on, it leaves little room for criticism. Howbeit, the subject is an exceedingly wide one, and would hardly admit of treatment in a single volume of some four hundred odd pages unless the author had already fixed upon a certain point of view. This Prof. Ker has done, and with considerable decision. In his excellent introductory chapter he draws the distinction often insisted on in these columns between what may be called the genuine or heroic epic and the epic of sophisticated days, the epic of Virgil, Tasso, or Milton; and then he points out how Aristotle, when speaking of the Greek drama, seems to lay most stress upon the story,

while in treating of Homer it is before all things the human action that strikes him—what we should call the dramatic element. Aristotle sums up the story of the *Odyssey*, and his summary, but for the reference to Poseidon, might, as Mr. Ker says, be that of a modern realistic novel:—

"A man is abroad for many years persecuted by Poseidon and alone; meantime, the suitors of his wife are wasting his estate and plotting against his son. After many perils by sea he returns to his own country and discovers himself to his friends. He falls upon his enemies and destroys them, and so comes to his own again."

And following this example the author of 'Epic and Romance' constructs a summary of the *Iliad* which should present it in a light "quite different from the common fashion of literary epics." It might go in this way:—

"A certain man taking part in a siege is slighted by the general, and in his resentment withdraws from the war, though his own side is in great need of his help. His dearest friend having been killed by the enemy, he comes back into the action, and takes vengeance for his friend, and allows himself to be reconciled."

Now, though these summaries are introduced half humorously, they do represent the point of view—a very interesting and largely original one—from which Mr. Ker has throughout treated the heroic epic of Europe. He quotes, again, with a good deal of approval a criticism of Bossu on the *Odyssey*, that while the main part of the story is the history of the personal and human adventures of the hero, the history told by Odysseus in the hall of Alcinoüs must be looked upon rather as romance than as epic: Circe, the Sirens, and Polyphemus are romantic imaginings, belonging rightly enough to the story in the mouth of the wanderer, but not to the main stream of the epic narrative.

Judged by this canon, the old German heroic poems are seen, so far as regards their subject-matter, quite to fall into line with the Homeric. In these, as in those, the personal element—the actual fight, murder, vengeance, and so forth recorded—is the essential; the story or the history of which this personal action is a part is secondary. 'Hildebrand,' 'Beowulf,' the 'Fight of Finnesburg,' 'Bryhtnoth,' the Eddic poems of the Nibelungen cycle, have all this element in common, the personal, the dramatic element. It makes no difference between 'Beowulf' and the 'Atlakvidha' that the former cannot and the latter can be remotely associated with an historic personage; nor between 'Hildebrand' and 'Bryhtnoth' that we know not in the least where Hildebrand fought with Hadubrand, and know quite well where Bryhtnoth met his death. Nor, again, to pass to quite a different cycle of literature, does it take anything away from the literary merit of the Sagas that the field of their action was a remote corner of Europe, and that the rest of the world knew nothing of their heroes' doings and sufferings. We have said that this is a point of view. It does not exhaust all that can be said on the subject. When we seek to apply it to the *Chansons de Geste* it is less satisfactory.

Here the personal element has diminished; what we may, for want of a better word, call the ethnic element has come to the fore. True, the *Chansons* as we have them are late. But it does not seem satisfactory to account for the difference, as Mr. Ker seems rather disposed to do, by merely considering the *Chansons* as epic in decay.

Any one who treats of the branches of literature with which Prof. Ker has to deal—first, the old German and Anglo-Saxon poems, 'Hildebrand,' 'Beowulf,' and the like; next, the old Norse literature of both classes, the Eddic poems and the Sagas; thirdly, the *Chansons de Geste*—has the disadvantage, notably in the case of the first three orders, that he can assume little or no previous knowledge on the part of his reader. Some chapters, therefore, of Mr. Ker's book have too much the appearance of catalogues—catalogues of a high quality, comparable to the almost incomparable 'Catalogue of Romance MSS.' of Mr. Henry Ward, but still too detailed, too much attempting the encyclopædic, for chapters of literary history. However, there is very little in this portion of the book (and it is the longest portion) which is open to criticism.

There remains only the one weakness which marks Mr. Ker's book throughout, of which a hint has been given. We confess that we had read nearly the whole of the volume conscious of, but never clearly discerning this defect, until we came to a passage in the beginning of the final chapter, in which the author classes under the head of romance "the fairy interludes of the *Odyssey*" (we have seen to what portion of the epic this expression is designed to apply) and "the similes of the winds, clouds, and mountain waters in the *Iliad*." But as it is just in these similes and metaphors, and, in fact, in the whole mythological setting, that the elements of poetry as distinct from prose come out, one is led to question whether the essentially poetic element in literature has not been more or less absent from the mind of the author throughout all his treatment of this subject. Then looking back, and taking account not only of the author's starting-point, but of his procedure from that starting-point, this is found to be the case. It would not be true to say that Prof. Ker is insensible to poetry; but he seems to be insensible to those elements in poetry which are, so to say, of its very essence. The Icelandic Sagas, for instance, are richer in the human element than any other branch of literature which goes to make up Mr. Ker's history of epic in the Middle Ages. But, after all, the Sagas are prose, extremely fine prose, but prose for all that—prose in their narrative, in their point of view, with few exceptions in all things. The old Norse poetry is poetry of a very high order, and the most poetic parts of it are the least dramatic, such as the 'Völuspá.' Of course, Prof. Ker speaks of the 'Völuspá,' but it hardly finds a place in his scheme. Still less do such old Norse poems as 'Skirniför' or 'Eric's Dirge.' Then, again, the *Chansons de Geste* have an immense charm of style: a peculiar effect is produced by the long succession of assonances which is especially perceptible in the pathetic passages—say, in Roland's last speech to Oliver. Mr. Ker has little or nothing to say about the

versification of these poems. He does not seem to contemplate them from that point of view. Nor, except as a test of date, does he consider much the versification of the Eddic poems. He does not say whether he prefers them from this point of view to the old English or the reverse. In sum, he is almost wholly occupied by the subject-matter. And the limitation of view becomes more marked when we come to the final chapter on romance. Of course there must be limitations. *Non omnia possumus omnes*. Still, this is one. It is necessary to notice it as dependent in some measure upon the point of outsetting, which we have been not less particular to make clear to the reader.

Short Histories of the Literatures of the World.
—A History of Ancient Greek Literature.
By Gilbert Murray. (Heinemann.)

ONE of the De Goncourts declared that Providence had allowed the Greeks to exist in order that schoolmasters might make a living, and this class have certainly wearied the world by their persistent and dull republication of old classical material of all sorts. This history of ancient Greek literature, the first of a number of similar histories, is a very different matter, and Mr. Gosse (who, as general editor of the series, writes a graceful little introduction) may be congratulated on having secured so able an expositor of Greek life and thought as Prof. Murray. The book is brilliant and—what is more important—stimulating; while its freshness of treatment and recognition of the latest German research amply justify its existence. Prof. Murray has made these old Greek bones live.

No doubt there is much here which is debatable and appears to be accepted without question; but the author gains a good deal of space by "concealing," as he says in his preface, "all the laboratory work"; and Prof. Wilamowitz-Moellendorf, whose original, if somewhat hazardous work and results will seem strange to readers of the old-fashioned histories, certainly deserves a fuller recognition in England than scholars have hitherto accorded him.

The account of Homer is satisfactory, but perhaps too philological in view of the special declaration of the editor that the history of literature is to be recalled from the company of that somewhat heavily weighted science, whose laws seem in a constant state of flux. But once in the golden time of Athens, from Æschylus to Plato, Prof. Murray is at his best, and certainly succeeds in bringing us nearer to real Greece than others have done, though his limit of one volume renders his task difficult. In the important matter of proportion there is, too, with one reservation to be mentioned later, little to object; but here it is well to point out that Prof. Murray is at times too brief, too epigrammatic, too modern in the presentment of his matter. All must recognize the greater freedom of style and language which in the last quarter of this century has increased the possibilities of English; but that does not justify the free use of "slang," often with no saving inverted commas, where other words would do as well. Such modern restatements are often apt to put things in a false focus, and have done so notably in Mr. Benecke's 'Women in

Greek Poetry.' On Euripides, who has of late quite revived from the depreciations of Schlegel to be clad in all the glamour of the realist, Prof. Murray writes:—

"There are in the world things not of reason, but both below and above it; causes of emotion, which we cannot express, which we tend to worship, which we feel, perhaps, to be the precious elements in life. These things are Gods or forms of God: not fabulous immortal men, but 'Things which Are,' things utterly non-human and non-moral, which bring man bliss or tear his life to shreds without a break in their own serenity. It is a religion that most people have to set themselves in some relation to; the religion that Tolstoi preaches against, that people like Paley and Bentham tried to abolish, that Plato denounced and followed."

Very clever and epigrammatic, but hardly the thing for a history such as this. And, again, Ibsen is brought into the estimate of Æschylus and Euripides; but Ibsen, even if his claims to be a classic were generally recognized, is so much of our own time that it is not possible as yet soberly to estimate his place or meaning in literature, and sobriety is the one essential for a history of this sort. With Sophocles Prof. Murray does not seem much in sympathy, yet mention should have been made of his "dramatic irony," on which Thirlwall's famous essay, written years ago, is still worth reading.

The account of Plato is, as it should be, a prominent feature of the book, and extremely well done: his delicacy and depth, his charming inconclusiveness, have never been better dwelt upon. But was he a man-hater? and will Mr. Gosse, when he comes to write on English literature, endorse the verdict that Shakespeare was even "perhaps" a hater of his fellow men? We hardly think his plays, except in a brief and troubled period, will support this view, and Prof. Murray should not spoil his talent "Hellenisch zu empfinden" by forcing English names into his comparisons. His work is quite vivacious enough without them. We wish, too, that the importance of the Sophists, as the first professors of "higher education" who regularly took fees for their courses, had been clearly pointed out. And if any of the Platonic letters are to be regarded as genuine, may we not also believe with Diogenes that this same philosopher Plato wrote poetry in his youth, and attribute to him that handful of brief epigrams—*peu de choses, mais roses*—which, though unmentioned in this book, are some of the most exquisite things in Greek? The Greek 'Anthology' generally, with its sadness, its transient gaiety, its note—even then—of *Weltschmerz*, is so characteristic of the Greek spirit that it deserved to be treated at much greater length. Meleager's was a voice unique and distinguished in any company, and most scholars will, we think (against Prof. Murray), prefer Callimachus to Apollonius of Rhodes: if the latter wrote some of Virgil, it is by far his best work, and Callimachus cannot fairly be blamed for not writing like Homer or Sophocles.

We have left ourselves no space to quote the many passages we had noted as admirable in insight and expression. A modern touch is the description of the sausage-seller of the 'Knights' as an "abnormally characteristic costermonger." His wealth of impromptu audacity and ready innuendo,

his unabashed methods of business, make the parallel really striking. The pieces of translation inserted are well chosen and executed, though οὐ φροντὶς Ἰπποκλείδῃ (Herod. 4, 129) should surely be rendered "Hippocleides does not care." The printing is clear and satisfactory. In another edition Prof. Murray should do away with the tiresome method of indicating the books of the Iliad and Odyssey by Greek letters, and give Gorgo's friend in Theocritus's fifteenth idyl her right name, which is Praxinoë, not "Praxitheia."

Moines et Papes: Essais de Psychologie Historique. Par Émile Gebhart. (Hachette & Cie.)

M. GEBHART, whose charming volume 'L'Italie Mystique' we reviewed some years ago, is chiefly known to the general reader as the author of an historical novel, 'Autour d'une Tiare.' This title applies, in fact, not only to his solitary essay in romance, but to almost every one of M. Gebhart's studies in historical psychology. The dome of St. Peter's dominates his canvas. With half his erudition, an English or a German writer would have undertaken a history of the Papacy. M. Gebhart prefers to turn the lantern of his criticism on some one or another of the curious and almost unexplored byways of old Rome. And the more curious, the more unexplored, so much the more effective his revelation. Thus, in the present volume, while the cultivated reader will find in the essays on the Borgias and on St. Catherine of Siena little that is not known to the student of even such mundane and accessible authorities as J. A. Symonds, Ludwig Pastor, or even Mrs. Butler, the first essay, on Raoul Glaber, is as valuable and almost as new to the historian as to the psychologist.

We have compared M. Gebhart with Mr. Symonds, and the comparison is a contrast. The period, and, to a great extent, the fundamental authorities are the same—but what a difference in the spirit! Condemned to the *ennui* of a small provincial neighbourhood, Mr. Symonds let his impatient imagination run riot in all that was excessive, extraordinary, monstrous, or simply pageant-like and magnificent, in the past. He saw it all, as it were, projected in the sharpest possible relief against the snows of Davos or the placid downs of Clifton; and his books on the Renaissance have the lyric quality of a personal outpouring. Hence their weakness, hence their charm. M. Gebhart, on the other hand, is much more the dispassionate psychologist than the picturesque historian. Nothing delights him more than to find, mislaid among the terrible or splendid relics of a tragic epoch, some little humdrum, ordinary trait of human nature. His picture of the Borgias is thus below his usual level, his calm, ironic, philosophic mind being, after all, at a loss to explain that brood of monsters. But what an excellent portrait he gives us of that conscienceless Saint-Simon of Renascent Rome—the Papal chaplain Burchard! Mr. Symonds merely used his 'Diarium' as a palette, whence he fetched his deepest tints of lake and carmine. M. Gebhart gives us a picture of the man himself—bewilderingly, atrociously, ironic-

ally like a dozen of our fellow citizens. He bids us mark the absence of indignation with which the Clerk of Pontifical Ceremonies sets down the most outrageous enormities of a Caesar of Valentino or an Alexander VI., such details appearing to him infinitely unimportant by the side of the smallest variation of ritual or protocol: matters of lasting moment these, resuming and begetting a long tradition, and essentially free from the transitory and fluctuating quality of mere human action. All idealists are, perhaps, at heart a little immoral, what one does appearing to them so far inferior to what one thinks. But that rarely-failing stimulus, personal interest, could arouse even the conscience of a Burchard from its slumbers. 'Twas on the invasion of Rome by Charles VIII. of France. The Clerk of the Ceremonies found one night, on his return home, his own mules and horses ranged out in the street in the pouring rain, while the ultramontane interlopers occupied his stables. "Fenum meum consumebant," writes the good man in his wrath, with a touching sentiment of "meum" and "tuum." An appeal to high quarters soon set the matter straight. The French coursers were ignominiously ejected; but their brief passage through John Burchard's stableyard evoked in his soul a sincerer indignation than all the atrocities of all the Borgias. So true is it that our own pot is bigger than our neighbour's cauldron.

Burchard has inspired his historian with a very living page; but, as we have hinted, we prefer the essay on Raoul Glaber. In this M. Gebhart has skilfully opposed two main currents of mediæval Christianity: on the one hand, Raoul Glaber, the disorderly, vagabond monk, almost completely unlettered although himself half chronicler, half hagiologist, loose of life, but firm of faith, especially in demons and the devil; and, on the other hand, Sylvester II., man of culture, humanist, reformer of learning, Pope: a lucid and penetrating spirit, one of those rare channels through which the springs of antique wisdom and philosophy, still unobstructed, continued to fertilize the Christian world. Pope Sylvester—the Latinist, the student of Lucretius, scrutinizing the heavens nightly in his astronomic mirror—was, for all his tiara, an object of some suspicion to the orthodox. The loose-lived Brother Ralph appeared on a safer track. For too much learning was a dangerous thing, a scant grace in a prelate; and there was less to fear in a Pope like John XVI., who took Virgil and Plato for enchanters or diviners, capable of soaring at will through the clouds or plunging through the waters. Brother Ralph is well aware of the privilege of ignorance. None is surer than he of his safety in the fold; Lucretius, for certain, never led him far astray. And yet it is Brother Ralph who, all unconscious, is the heretic, and a heretic of the first water, a Manichee! And M. Gebhart has some pregnant phrases on the singular, the epidemic obsession which, bred of an atrophy of the reason and fostered by some mysterious current of Asiatic mysticism, was to bind many generations in a sort of charmed terror—an involuntary homage to the Prince of Darkness—him who, coexistent with the Divine Principle, is also co-

eternal and coequal, and, according to a wide-spread mediæval heresy, no less god than God himself. The fear of the devil, rising to a maniacal panic, was to infect and to paralyze the religious spirit of Europe. Monks of holiest life, appalled at the evil of their times and incapable of any effort of abstract reasoning, were to assist in shuddering at the fancied decline of the soul, at the triumph of the Enemy and the defeat of Heaven. These doctrines, which were to spread, with the Albigensis, throughout the brilliant scenery and cultured courts of Southern France like a blight of pessimism, were already rife at Orleans so early as 1022. In the pages of Raoul Glaber M. Gebhart studies, with that tolerant and disimpassioned tranquillity of soul which he brings into the obscurest and most fevered recesses of the past, this first infection of the East, this mysterious invasion of the doctrine of the Manichees, brought from Lombardy, like the plague-germ it was, in the folds of a wayfaring woman's mantle.

FRENCH NOVELS.

Ramuntcho. Par Pierre Loti. (Paris, Calmann Lévy.)

IN his new novel "Loti" is at his best, as he was at his very worst in 'Les Trois Dames de la Kasbah.' A smuggler-boy of the frontier near St. Jean de Luz goes to be a soldier, and returns a sergeant from Madagascar to find his love a nun. That is the whole story, but the poetry with which it is felt and told is as exquisite as are its Basque surroundings.

Les Deux Rives. Par Fernand Vandérem. (Paris, Ollendorff.)

THE novel before us, which has had its success in the pages of a popular French review, gives us of the society on the right bank of the Seine only glimpses of the world of second-class finance, but contains a close and admirable study of the professorial world of the *quartier Latin*. Characters of a professor at the Collège de France, of his "clerical" wife, of his atheist brother, and of his hard-working daughter are excellent. As we are giving praise where praise is due, we ought to add that 'Les Deux Rives' is not suitable for young ladies.

ROMANTIC TALES.

The Ivory Queen. By John Pendleton. (Osgood, McIlvaine & Co.)—Central Africa, recent publications notwithstanding, is still a tolerably safe place in which to localize an improbable romance. And even supposing that Mr. Pendleton's readers should hold pronounced views as to whether or no a "white race attended by curious dwarfs" exists in the heart of this country, it is unlikely that they will be sufficiently carping to consider the matter seriously in the present instance. Rather, if the extravagance of the tale does not wholly disarm criticism, a question will arise in their minds as to whether the men in Bayard's caravan would not have been a great deal more disgusted than pleased by the discovery of Markham's secret. Still harder will it be to reconcile them to the idea of an English girl linking her fate with that of an African monarch, however civilized, or of the caravan as a whole caring to settle itself permanently in such a far country. Those, however, whose

taste is for adventure and romance somewhat in the style of the 'Arabian Nights,' will derive amusement from the perusal of a volume that has no pretensions to literary merit or to pedantic accuracy.

The Garden of Romance: Romantic Tales of All Time. Chosen and edited by Ernest Rhys. (Kegan Paul & Co.)—This is a charming book, and many will be glad to possess it; but we are not quite sure that Mr. Rhys has "chosen" his title as well as he has chosen his stories, for the stories are not all romance, at least as romance is defined in modern taste. Edgar Allan Poe's weird story of 'The Fall of the House of Usher,' Hawthorne's 'My Kinsman Major Molineux,' and Sterne's 'Story of Le Fevre' are examples of the range which Mr. Rhys has allowed himself in the matter of selection. As specimens of fiction they are delightful in the new setting given to them; but then romance is, after all, a special department of fiction and not the equivalent of fiction itself. If we are careful to state this objection to Mr. Rhys's book, we do so in the interest of literary history. All such books are, or should be, landmarks in that history. They can interest the general reader, serve to improve the taste of the young and to refresh the memory of the older generation, and yet, by the accuracy of their classification in a special department of literature, be an immense boon to students of English literary history. But Mr. Rhys's book falls short of this position by reason of the fact that he has chosen charming specimens of English story without reference to the department to which they severally belong. Some students have long been of opinion that a comparative study of the development of the story from its literary side would be of immense interest to contrast with the many studies which have been given to it from its traditional side, and we look to men like Mr. Rhys for help in this direction. Sir Thomas Malory, Sir Walter Scott, Hans Christian Andersen, and Washington Irving are the authors who, in addition to the three already mentioned above, have been laid under contribution, and there are also stories from 'The Arabian Nights,' 'The Decameron,' and 'Don Quixote.' No one can read these masterpieces again without feeling glad to have them in their present form of good print, wide margins, and pretty binding. It is essentially a book to place in the hands of those who are likely to be influenced by the best examples of English story literature.

MILITARY AND NAVAL LITERATURE.

Of late years many books have appeared about the Indian Mutiny. In 1894 Mr. Forrest's 'Selections from the Records of the Government of India' (*Athen.* No. 3456), Mr. Forbes Mitchell's 'Reminiscences of the Great Mutiny' (*Athen.* No. 3460), and Col. Maude and Mr. Sherer's 'Memories of the Mutiny' (*Athen.* No. 3464) were reviewed, and it was remarked that the time had not yet come when a satisfactory history of the events of that crisis could be written. The materials were accumulating, but evidence was incomplete and partly unverified, whilst the susceptibilities of surviving actors in the scenes or of their relatives made an impartial narrative difficult if not impossible. Since that was written, further contributions have been added, amongst which 'Lucknow and Oude in the Mutiny,' by General McLeod Innes (*Athen.* No. 3521), formed a valuable addition to our sources of information, and now the same author, in *The Sepoy Revolt* (Innes & Co.), has produced a small volume dealing with the Mutiny as a whole. Though we adhere to the opinion above expressed that the attempt to produce a satisfactory general history of the scenes in India during 1857-58, with portraits of the chief actors, is premature, and impossible, indeed, without an amount of study and research of which there is no evidence in the book before us, yet much

will be found in it to repay perusal and consideration. Optimists and those who consider our present civil administration as the embodiment of stereotyped perfection may study with advantage what is said about the chronic discontent which exists, and always will exist, in India; others less utopian may profit by a consideration of the remarks on the care needed to prevent that feeling from becoming acute; whilst those to whom in time of danger the rest turn for protection may learn that the sword should never be allowed to rust, nor our military superiority to be challenged with a chance of success. These views altogether justify the appearance of this work, for which otherwise sufficient warrant might not be found. Readers may advantageously compare its contents with the parts of Lord Roberts's 'Reminiscences' which deal with the question of whether another mutiny is probable or possible, and they will find a good deal of corroborative testimony. General Innes's book is well furnished with maps, and there is a sufficient index; paper and type are fairly good, but the binding will scarcely stand hard usage.

In a volume entitled *War, Famine, and our Food Supply*, published by Messrs. Sampson Low & Co., Mr. R. B. Marston puts forward his well-known views in favour of a storage of wheat. We are inclined to think that, as a precaution additional to other measures, some of which are even more important, a certain storage of food may be desirable; but as between expenditure on strengthening the navy, or upon providing the navy with cable communication in our own hands to the coaling stations which it would use in war, and the expenditure proposed, we favour the former rather than the latter. Mr. Marston's view, however, is not so much that our food supply would be captured in time of war (though that comes into his account) as that the United States and Russia—not, in his opinion, likely to be friendly Powers—control our wheat supply. It is, however, probable that the strong interest of the United States in neutrality in time of war would prevail, and that they would continue to feed us; and the increase of their navy, as well as their great reserve strength, would make them such dangerous opponents for our enemies that they would probably be able to maintain a very high view of the right of neutrals. That food, and especially wheat, would rise in price in time of war there can be no doubt. Mr. Marston thinks that bread riots would be the immediate result, but it is probable that means would be found of checking the effect of a rise of price upon the poorer classes; and it must be remembered that a dangerous war would mean high bounties upon enlistment and a large expenditure at home, the bulk of which would go into the hands of the working class, so that wages, as well as the price of food, would rise rapidly. If our enemies were so strong at sea as to be able to create anything like a blockade they would be in a position to invade, and would certainly do so, and invasion is a more real danger than starvation. Mr. Marston tries to support his views by a most vigorous picture of the rioters attacking the Carlton Club, and another of "The fight at the corner of Wellington Street, Strand"; the latter of which makes us glad that we have built our new offices in Bream's Buildings.

Mr. Edward Stanford has issued a pamphlet of considerable importance by Field-Marshal Sir Lintorn Simmons, under the title of *Military Organization: an Attempt to remedy the Defects of the Present Linked-Battalion System*. Without discussing the changes proposed, which would carry us too far into detail for a non-service paper, we may say that Sir Lintorn Simmons has in the first part of his pamphlet given a powerful exposition of the defects of the present system.

Messrs. Clowes & Sons publish *The Federal Defence of Australasia*, by Mr. George Cathcart

Craig, a work which is better in design than in execution. The author, for example, asserts that in the event of war with Russia "it would be necessary for Canada to support the North Pacific fleet of Admiral Stephenson, with a military force to capture and destroy the hostile port of Vladivostok." Now such a statement somewhat puts Mr. Craig out of court. It is possible that, as matters stand, Japan or the United Kingdom, or both together, could capture the Russian arsenal and naval base on the Pacific; but to suggest that Canada could take it or to suggest that Canada could take it with the support of the British squadron alone is absurd to those who know the number of troops which Russia has available for service at the point. Canada, indeed, owing to her lack of strength and the constant decline in numbers of her organized militia, is a weak point in imperial defence, and could with difficulty defend the Government establishments at Esquimaux in her own territory, even against light attack. Then the author upbraids General Goodenough for having in the Army Book failed "to grasp the naval idea," and he quotes a long paragraph from General Goodenough to the effect that the Australian colonies could not be seriously attacked in time of war, although they might have to face little descents by cruisers. Now this statement by General Goodenough, so far from being opposed to "the naval idea," was based on the opinion of the Admiralty; and when the author says that "steam and electricity" are changing this idea, by which he means not "the naval idea," but General Goodenough's idea, we have to say that the Admiralty are advised that the doctrine stated by General Goodenough, instead of being less true, is as true to-day as it was when it was published. The duty of Australia in time of a great war would be to capture New Caledonia, and we trust that the Australian forces may be kept in a state of efficiency which would enable them to perform that duty. The author is on safer ground when he shows that under certain circumstances Australia might be both willing and able to afford support to the Empire in the defence of India. This is a really practical and valuable idea, and it is to be hoped that the author may use his influence in Australia to foster it. The style of the book is not altogether to be commended, as, for example, in such a passage as "the foreigner having become ingrateful, and entering into a base concert of action against British interests....." "De Moulinari" is a curious form of the name Molinari.

OUR LIBRARY TABLE.

In *Tarrigal; or, Bush Life in Australia* (Gay & Bird), Mr. E. T. Hooley—not the well-known millionaire, but an unpretending practical squatter in Victoria—has described several scenes, which, he tells us, are principally founded on facts. These he has woven into a tale, rather unconnected, without much plot, which he relates in an easy, natural, unconventional style. Those who know the immediate locality in which most of the events occur will easily recognize names and places which clearly prove the personal knowledge of the author. The remainder of the work, we suspect, is not so authentic, more especially the "treasure trove."

MM. PLON, NOURRIT & C^{ie} are responsible for the publication of *L'Émigration Française*, by M. Eugène Poiré, the author of a good book on Tunis which appeared some five years ago. French emigration is a little like snakes in Ireland, and the author has some difficulty in establishing the importance of the question which he surveys. Tunis has been an extraordinary success, but there is not much emigration to it; and there is hardly any, if any, other French possession or protectorate to which it would be anything but cruelty to invite Frenchmen to go with the idea of settlement. The author is under the usual French difficulty as

to the spelling of British names, and talks, for example, about "Lord Roseberry."

Municipal Reform in the United States, by Mr. Thomas Devlin, published by Messrs. Putnam's Sons, is sufficiently explained by its title, and does not require further comment, except that, from the English point of view, there are some curious words in it; for example, "White-chapel" used as a descriptive adjective in the phrase "white-chapel section of a city."

The Government Printer at Sydney publishes the sixth issue of Mr. Coghlan's excellent *Statistical Account of the Seven Colonies of Australasia*.

The *New Zealand Official Year-Book* for 1896 does not appear to differ much in form from previous issues. It is published by Mr. John Mackay, Government Printer, at Wellington; and in London by Messrs. Eyre & Spottiswoode.

Rhoda Fleming fills vols. ix. and x. of the collected edition of Mr. Meredith's novels which Messrs. Constable & Co. are publishing. Their fine typography lends new charms to an old favourite, which in October, 1865, we declared to possess abundance of unaffected humour, much vigorous writing, and "genuine poetic insight into human nature," while the weaknesses of the story, which then appeared of moment, are now obliterated by our enjoyment of the pictures of Southern yeomen.

MESSRS. DOWNEY & Co. are to be congratulated on the appearance of the first volume of their handsome reprint of "The Novels of Charles Lever," edited by his daughter. They have wisely called in the aid of Messrs. T. & A. Constable, of Edinburgh, and the well-known skill of those printers has produced a clear and not over-crowded page, refreshing to the eye of the hardened novel-reader. The etchings of Phiz are excellently suited to the rollicking fun of *The Confessions of Harry Lorrequer*, and we are glad to see them again. The good-humoured, confident, and somewhat hubristic temper which the Peninsula and Waterloo fostered among the travelling British, Saxon and Celt alike, was never better described than by Lever. He was, however, a more careless proof corrector even than Cervantes, and his daughter has done well to remedy his failings in this respect.

MISS FRISWELL has reprinted some essays by her father, the late Mr. Hain Friswell, under the title of *The Burden of Life* (Fisher Unwin).—Messrs. Geddes & Co. (or, as they absurdly style themselves, Colleagues), of Edinburgh, have issued three volumes of reprints of stories by Miss Fiona Macleod, *Spiritual Tales*, *Barbaric Tales*, and *Tragic Romances*.—Messrs. Bliss, Sands & Co. have included a wonderfully cheap edition (well suited for the poor man's library) of the *Poetical Works of Henry Wadsworth Longfellow* in their "Apollo Poets."

We have received catalogues from Mr. Baker (theology), Mr. Edwards (three catalogues, play-bills and posters, fine arts, and theology), Messrs. George & Son, Messrs. Maggs Brothers (first editions, interesting), Messrs. Maurice & Co., Mr. May (good), Mr. Menken, Messrs. Myers & Co. (interesting), Mr. Nutt (folk-lore, Celtic and Basque books), Mr. Quaritch (fine bindings), Mr. Spencer, Messrs. Suckling & Co., and Mr. Watkin (occult sciences). From Birmingham we have the catalogues of Mr. Downing and Mr. Thistlewood; from Bournemouth of Messrs. Bright & Son; from Bristol of Messrs. Fawn & Son; from Edinburgh those of Mr. Baxendine, Mr. Brown, Mr. Grant (good), Mr. Johnston, and Mr. Thin (interesting); from Leeds those of Mr. Goldie (good) and Mr. Milligan; and from Liverpool that of Messrs. Young & Sons (books and portraits, good). Mr. Ward, of Richmond, Surrey (engravings and prints, good), and Mr. Jones, of Streatham, have also sent us their catalogues. Catalogues from abroad have reached us from Mr. Nijhoff and Messrs. Van

Stockum & Son (portraits and engravings), of the Hague; Messrs. Baer & Co., of Frankfurt (memoirs); Mr. Lissa, of Berlin (rare books); and Mr. Hoepli, of Milan (works on Rome).

We have on our table *A Short Life of His Holiness Pope Leo XIII.*, translated from the Italian by C. Dawson (Dublin, Eason).—*Crags and Craters, Rambles in the Island of Réunion*, by W. D. Oliver (Longmans).—*Soudan, '96: the Adventures of a War Artist*, by H. C. Seppings Wright (Cox).—*Little Journeys to the Homes of American Authors*, Second Series (Putnam).—*The Maritime Codes of Spain and Portugal*, translated and annotated by F. W. Raikes, LL.D. (Wilson).—*Wood Carving*, by J. Phillips (Chapman & Hall).—*Demon Possession and Allied Themes*, by the Rev. J. L. Nevius (Redway).—*Home Brewed from the West Country*, by Osgood and Mary Hartier (Simpkin).—*The Persuasive Hand, and other Sayings and Essays*, by the Author of 'Times and Days' (Chiswick Press).—*A Dangerous Conspirator*, by G. Norway (Jarrold).—*A Widow Well Left*, by R. Manifold-Craig (Roxburghe Press).—*Adventures of Roger L'Estrange, an Autobiography*, translated from the Spanish by D. Daly (Sonnenschein).—*Wulfric the Weapon-Thane*, by C. W. Whistler (Blackie).—*Fantasies*, by Mabel Nembhard (George Allen).—*Musa Medica*, by J. Johnston, M.D. (Savoy Press).—*A Selection from the Poems of George John Romanos*, with an introduction by T. H. Warren (Longmans).—*The Scales of Heaven*, by F. Langbridge (Stock).—*The Upanishads*, translated into English by G. R. S. Mead, Vol. II (Theosophical Publishing Society).—*The Book of Judges in Greek according to the Text of Codex Alexandrinus*, edited by A. E. Brooke and N. McLean (Cambridge, University Press).—*The Bible its Own Witness*, by Chagab (Stock).—*Pistis Sophia, a Gnostic Gospel, originally translated from Greek into Coptic*, edited by G. R. S. Mead (Theosophical Publishing Society).—*Sermons on the Pentateuch*, by the late Rev. Robert Payne Smith (S.P.C.K.).—*Gautama*, by H. Blau (Wohleben).—*and Sappho*, by C. Buet (Paris, Lévy). Among New Editions we have *First Lessons in Bookkeeping*, by J. Thornton (Macmillan).—*A Bimetallic Primer*, by H. C. Gibbs (Wilson).—*The Children*, by F. Warner (Hodgson).—*The Garden-Craft Series: The Nursery-Book*, by L. H. Bailey (Macmillan).—*Nogu Talanoa*, by "Sundowner" (European Mail, Limited).—*Macaulay's Essays on English History* (Blackie).—*Jeanne d'Arc, sa Vraie Mission*, by J. E. Choussy (Orléans, Herlison).—*and The Pilgrimage of Strongswold, and other Stories*, by J. Davidson (Ward & Downey).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Badham's (F. P.) *St. Mark's Indebtedness to St. Matthew*, cr. 8vo. 3/6 cl.
 Clare's (J.) *The Science of Spiritual Life according to the Spiritual Exercises*, cr. 8vo. 5/ net, cl.
 Farrar (Rev. F. W.) and others' *Sermons for the Commemoration of Queen Victoria, 1837-1897*, cr. 8vo. 2/6 cl.
 Gamble's (E. B.) *The God Idea of the Ancients, or Sex in Religion*, royal 8vo. 10/6 cl.
 Gifford's (H. H.) *The Incarnation, a Study of Philipians II. 5-11*, cr. 8vo. 3/6 cl.
 Hort's (F. J. A.) *The Christian Ecclesia, a Course of Lectures*, cr. 8vo. 6/ cl.
 Liddon's (H. P.) *Explanatory Analysis of St. Paul's First Epistle to Timothy*, 8vo. 7/6 cl.
 Médaille's (Père) *Meditations on the Gospels*, cr. 8vo. 6/ cl.
 Primitive Christianity, Vol. 1, containing the Lost Lives of Jesus Christ and the Apostles, royal 8vo. 10/6 net, cl.
 Tyrell's (C. N.) *Novae et Veteris, Informal Meditations for Times of Spiritual Dryness*, cr. 8vo. 6/ cl.
 Westcott's (Right Rev. B. F.) *Some Lessons of the Revised Version of the New Testament*, cr. 8vo. 5/ cl.

Law.

- Gunter's (Lieut.-Col. E.) *Outlines of Military Law*, 7/6 cl.
 London Heath Laws, cr. 8vo. 2/ cl.
 Macy's (J.) *The English Constitution*, cr. 8vo. 8/6 net, cl.

Fine Art.

- Facsimiles from Early Printed Books in the British Museum, 32 Plates, 7/6 in portfolio.

Poetry and the Drama.

- Burns's (R.) *Selected Poems*, arranged by A. J. George, 3/6
 Rushton's (W. L.) *Shakespeare an Archer*, 8vo. 2/6 net, cl.
 Spenser's *Faerie Queen*, Book 1, ed. by W. H. Hill, 2/6 cl.

Bibliography.

Fortescue's (G. K.) *A Subject Index of Modern Works added to Library of British Museum, 1891-95*, royal 8vo. 40/ cl.

Political Economy.

Life and Labour of the People in London, ed. by C. Booth, cr. 8vo. 7/6 net, cl.

History and Biography.

Burnet's *History of my Own Time: Part 1, The Reign of Charles II.*, ed. by O. Airy, Vol. 1, 8vo. 12/6 cl.
 Davey's (R.) *The Sultan and his Subjects*, 2 vols. 8vo. 24/ cl.
 Gibbs's (M. B.) *Napoleon's Military Career*, 21/ cl. in box.
 Hogarth's (D. G.) *Philip and Alexander of Macedon, Two Essays in Biography*, illus. 8vo. 14/ cl.
 Story of a Busy Life, *Recollections of Mrs. G. H. Paull*, 3/6

Geography and Travel.

Golfer's and Sportsman's *Holiday Guide to Ireland*, 2/ swd.
 Parkes's (H.) *An Emigrant's Home Letters*, cr. 8vo. 6/ cl.

Philology.

Moulton (Rev. W. F.) and Geden's (Rev. A. S.) *A Concordance to the Greek Testament*, 4to. 25/ net, cl.

Science.

Bramwell's *Atlas of Clinical Medicine*, Vol. 3, folio, 42/ net.
 Davenport's (C. B.) *Experimental Morphology*, Part 1, 8vo. 9/ net, cl.
 Geikie's (Sir A.) *The Ancient Volcanoes of Great Britain*, 2 vols. royal 8vo. 35/ net, cl.
 Mathematical Questions and Solutions from the 'Educational Times', Vol. 66, cr. 8vo. 6/6 cl.
 Millar's (W.) *Plastering, Plain and Decorative*, 18/ net, cl.
 Myrick's (H.) *Turkeys, and How to Grow Them*, illus. 5/ cl.
 Peabody's (K. H.) *Steam Boilers*, 8vo. 17/ cl.
 Singer (L.) and Berens's (L. H.) *Some Unrecognized Laws of Nature*, illustrated, 8vo. 18/ cl.
 Wetterstrand's (O. G.) *Hypnotism and its Application to Practical Medicine*, royal 8vo. 10/ cl.
 Wright's (C. H.) *The Designing of Draw Spans*, 8vo. 10/6 cl.

General Literature.

Allan's (E. F.) *Two Women and a Man*, 12mo. 2/ cl.
 Barrett's (F.) *The Harding Scandal*, cr. 8vo. 3/6 cl.
 Batson's (S.) *The Earth Children*, cr. 8vo. 2/ swd.
 Besant's (W.) *The Master Craftsman*, cr. 8vo. 3/6 cl.
 Bon Mots of the Eighteenth Century, edited by W. Jerrold, 2/6 net, cl.
 Cahlan's (A.) *Yek!, a Tale of the New York Ghetto*, 2/6 net, cl.
 Carr's (Mrs. C.) *Cottage Folk*, cr. 8vo. 6/ cl.
 City of London Directory, 1897, 8vo. 12/6 cl.
 Fennell's (C.) and O'Callaghan's (J. P.) *A Prince of Tyrone*, cr. 8vo. 6/ cl.
 Gamble's (G.) *A Farrago of Folly*, cr. 8vo. 3/6 cl.
 Garra's (B. R.) *The Coming Commonwealth, an Australian Handbook of Federal Government*, 8vo. 7/6 cl.
 Gissing's (G.) *The Whirlpool*, cr. 8vo. 6/ cl.
 Goldsmith's *Vicar of Wakefield*, ed. by M. Macmillan, 2/6 cl.
 Hutton's (J.) *The Dagger and the Cross*, cr. 8vo. 6/ cl.
 Hocking's (J.) *The Birthright, the Adventurous History of Jasper Pennington*, cr. 8vo. 3/6 cl.
 House of Dreams, 4to. 3/6 cl.
 India List and India Office List, 8vo. 10/6 cl.
 Macaulay's *Works*, Edinburgh Edition, Vol. 8, 8vo. 6/ cl.
 MacKenzie's (F.) *Sprays of Northern Pine*, cr. 8vo. 3/6 cl.
 McNeill's (Rev. J.) *Some One is Coming*, cr. 8vo. 2/6 cl.
 Maeterlinck's (M.) *The Treasure of the Humble*, translated by A. Sutro, cr. 8vo. 5/ net, cl.
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THE VERLAINE MONUMENT.

Rome, March 30, 1897.

THE committee for the erection of a monument to Paul Verlaine has asked me to announce in England that subscriptions will be gladly received by the treasurer, M. Clerget, 17, rue Guénégaud, Paris. Among the members of the committee are MM. François Coppée, Stéphane Mallarmé, Auguste Rodin, Catulle Mendès, Maurice Barrès; and the sculptor who has undertaken the monument is M. Niederhäusern. I hope that England, which was hospitable to Verlaine during his lifetime, will be not less ready to help in this commemoration of his fame, now that he is dead.

ARTHUR SYMONS.

AN OBSCURE POINT IN ENGLISH HISTORY.

ONE of the obscure problems connected with the war between the York and Lancaster factions is the story of Warwick, the king-maker, having been refused admittance into Calais, of which he was the Governor, by one Vaulerc, a Gascon, in 1470.

The story is taken from Comines, a contemporary historian, who writes as follows under the above date:—

"Le Comte de Warwick, se trouvant le plus faible, advertit bien ses amis secrets de ce qu'ils avoient à faire, et se mit en la mer a son beau loisir avec le Duc de Clarence, qui avoit espousé sa fille et tenoit son party nonobstant qu'il fust frere dudit Roy Edouard, et menerent femmes et enfans, et grand nombre de gens, et se vint trouver devant Calais, et dedans estoit son Lieutenant en la dite ville de Calais appelle Monseigneur de Vaulerc, et plusieurs de ses serviteurs domestiques, qui en lieu de le recevoir luy tirent de grands coups de canon," &c.

And he adds lower down:—

"Le Roy d'Angleterre fut fort content dudit Seigneur de Vaulerc de ce refus qu'il avoit fait a son capitaine, et luy envoya lettres pur tenir l'office en chef, car il estoit sans chevalier et ancien, et portoit l'ordre de la Jartière."

It will be observed that Comines never speaks of Vaulerc as a Gascon, and I think it can be shown clearly that the lieutenant at Calais who refused admittance to Warwick was John, Lord Wenlock.

Warwick and George, Duke of Clarence, were proclaimed traitors by Edward IV. on March 23rd, 1470. In April they took shipping at Dartmouth, and, after an ineffectual attempt to cut out a large vessel at Southampton, sailed for Calais. Edward was at Southampton on May 1st, where he executed twenty of the retinue of Warwick who had been taken prisoners in the attempt to cut out the Trinity; and by letters patent, dated May 23rd, he appointed John, Lord Wenlock, to be Lieutenant of the Town and Marches of Calais. Comines's description of Warwick's lieutenant as a "Chevalier ancien, qui portoit l'ordre de la Jartière," applies very well to Lord Wenlock, who had been made a Knight of the Garter in the reign of Henry VI., and there is no known knight of that order whose name resembles in any way that of Vaulerc, and the succession to the vacant stalls is given very fully and completely in Beltz's 'History of the Garter.' The origin of the mistake seems to be this: the name in the early editions of Comines is written Vaulerc, and I have no doubt Comines wrote it as Vancloc, for the letters *v* and *c* cannot be distinguished from *n* and *c* in early handwriting. Later editions of Comines changed the name to Vaulerc, and one of the old English chroniclers (Hall, I believe), finding a French name as he thought, jumped to the conclusion he was a Gascon.

GEORGE WROTTERLEY, Major-General.

TENNYSON BIBLIOGRAPHY.

PART I.—CONTRIBUTIONS TO PERIODICAL LITERATURE, &c.

25.

'The Victoria Regia,' edited by Adelaide A. Procter (London, Victoria Press, 1861), pp. 13-14.

The Sailor Boy. ("He rose at dawn and flushed with hope.")

Also printed separately in pamphlet form, as follows: "The Sailor Boy." By | Alfred Tennyson, D.C.L. | Poet Laureate | [Publishers' design.] | London: | Emily Faithfull & Co., Victoria Press. | 1861." Fcp. 8vo., pp. 8, in cream-coloured paper wrappers, with the title-page (enclosed within an "Oxford" frame) reproduced upon the front cover, the words "25 Copies for the Author's Use" being added at foot, below the rule. The pamphlet is of the highest rarity.

Reprinted in 'Enoch Arden,' &c., 1864, pp. 155-156.

26.

"Helen's Tower," | Clondebrye. | [Vignette of the Tower.] | Privately Printed." Post 4to., pp. 8, in paper wrappers. No date, but printed in 1861. The whole of the title-page, including a double-ruled frame, is engraved upon steel. Lord Tennyson's poem (which consists of twelve lines only) occupies p. 8.

Helen's Tower.

Helen's Tower, here I stand
 Dominant o'er sea and land.

Reprinted in *Good Words*, January, 1864, p. 25. Afterwards included in 'Tiresias, and other Poems,' 1885, p. 190.

In Mr. J. H. Slater's 'Early Editions,' 1894, 'Helen's Tower' is included among the list of first editions of Lord Tennyson's writings, and its value is amusingly appraised at "25l. or 30l.!" The pamphlet is not a Tennyson *princeps* at all, but merely a book contributed to by Lord Tennyson; and its value cannot be more than a fourth at most of the sum Mr. Slater suggests. No doubt the entry will be corrected in a future edition of Mr. Slater's most useful work.

27.

Fraser's Magazine, vol. lxx. No. 390, June, 1862, p. 803.

Ode: May the First, 1862.

Uplift a thousand voices loud and sweet,
 In this wide hall with earth's invention stor'd.

Sung at the opening of the International Exhibition. An inaccurate, and unauthorized, version appeared in the *Times*, and was widely copied by the contemporary press. The version printed in *Fraser* was official, and the text agrees with that of the author's pamphlet, then in the press.

One of the errors which crept into the *Times* version is thus accounted for. The copy from which it was printed was marked for music, and before the word "art," in the line

And shapes and hues of art divine,

a large P was affixed, signifying *Piano*. The word, consequently, was printed *Pari*, neither compositor nor reader having sufficient astuteness to detect the error. This misprint was repeated in all the unauthorized reproductions of the 'Ode.'

Printed in pamphlet form as follows: "Ode | For the Opening of | The International Exhibition. | By | Alfred Tennyson, P.L., D.C.L. | London: | Edward Moxon & Co., Dover Street. | 1862." Foolscap 8vo. pp. 8.

Reprinted in the Library Edition of Tennyson's 'Works,' 1872, pp. 200-202.

28.

The *Cornhill Magazine*, vol. viii. No. 48, December, 1863, pp. 707-709.

Attempts at Classic Metres in Quantity.

The 'Attempts' are as follows:—

(a) Translations of Homer—Hexameters and Pentameters.

These lame hexameters the strong wing'd music of Homer!

(b) Milton. Alcaics.

O mighty-mouth'd inventor of Harmonies.

(c) Hendecasyllabics.

O you chorus of indolent reviewers.

(d) Specimen of a Translation of the Iliad in Blank Verse (Iliad, viii. 542-561). Prefaced by a prose note, omitted from later appearances of this 'Specimen.'

He ceased, and sea-like roar'd the Trojan host.

In the 'Enoch Arden' volume the first line of this 'Translation' reads:—

So Hector said, and sea-like roar'd his host.

In later editions the line was still further amended, as follows:—

So Hector spake; the Trojans roar'd applause.

The above 'Attempts' were first reprinted as follows:—

(a) In the Library Edition of Tennyson's 'Works,' 1872, vol. iii. p. 291.

(b) In 'Enoch Arden, and other Poems,' 1864, pp. 174-175.

(c) *Ibid.*, pp. 175-176.

(d) *Ibid.*, pp. 177-178.

29.

The *Court Journal*, No. 1835, March 19th, 1864.

Epitaph on the late Duchess of Kent.

"Her Children Rise up and call her Blessed."

Long as the heart beats life within her breast,
 Thy child will bless thee, guardian, mother mild,
 And far away thy memory will be blest
 By children of the children of thy child.

This epitaph was inscribed on the statue by Theed at Frogmore. It has not been included in any of the authorized editions of Tennyson's collected works. From the page of the *Court Journal* it was copied extensively by the contemporary press.

30.

Good Words, January, 1868, pp. 17-18.

The Victim. ("A Plague upon the People fell.") With a full-page illustration by A. B. Houghton. This plate has never been reproduced.

Also privately printed in pamphlet form, by Sir Ivor Bertie Guest (Lord Wimborne) at Canford Manor, as follows: "The Victim." By | Alfred Tennyson, D.C.L., Poet Laureate. | Canford Manor, | 1867." 4to. pp. 9.
 Reprinted in 'The Holy Grail, and other Poems,' 1870, pp. 193-198.

31.

Once a Week, vol. i. New Series, part i., January 4th, 1868, p. 13.

On a Spiteful Letter.

Here, it is here, the close of the year.

Reprinted, under the amended title of 'The Spiteful Letter,' in the Library Edition of Tennyson's 'Works,' 1872, vol. iii. pp. 262-263.

32.

Macmillan's Magazine, vol. xvii. No. 100, February, 1868, p. 271.

Wages. ("Glory of warrior, glory of orator, glory of song.")

Reprinted in 'The Holy Grail, and other Poems,' 1870, pp. 199-200.

33.

Good Words, March, 1868, p. 144.

1865-1866.

I stood on a tower in the wet,
 And New Year and Old Year met,
 And winds were roaring and blowing;
 And I said, "O years, that meet in tears,
 Have ye aught that is worth the knowing?
 Science enough and exploring,
 Wanderers coming and going,
 Matter enough for deploring;
 But aught that is worth the knowing?"
 Seas at my feet were flowing,
 Waves on the shingle pouring,
 Old Year roaring and blowing,
 And New Year blowing and roaring.

Printed in the centre of the page, surrounded by a grotesque design. Facing p. 144 is a full-page illustration engraved by T. Dalziel.

These lines have not been included in any authorized edition of Tennyson's collected works.

34.

Macmillan's Magazine, vol. xviii. No. 103, May, 1868, pp. 1-9.

Lucretius. ("Lucilia, wedded to Lucretius, found.")

Also printed in *Every Saturday*, New York, May, 1868.

Reprinted privately in book form, as follows: "Lucretius | By | Alfred Tennyson | Poet Laureate | Cambridge, Mass. | Printed for Private Circulation | 1868." Small 4to. pp. 27. This little volume, although a Transatlantic production, is of considerable importance, as its pages contain some most interesting variations from the text of the London editions of the poem. Afterwards included in 'The Holy Grail, and other Poems,' 1870, pp. 205-222.

35.

The *Contemporary Review*, vol. xix. New Series, December, 1871, pp. 1-22.

The Last Tournament.

Dagonet, the fool, whom Gawain in his moods
 Had made mock-knight of Arthur's Table Round.

'The Last Tournament' had already, during the autumn of 1871, been set up in type with the view to a separate issue, but withdrawn before publication. The work, which is by no means one of the least important of the series of Tennysonian "trial-books," is a foolscap 8vo. volume with the following

title-page: "The | Last Tournament | By Alfred Tennyson, D.C.L. | Poet Laureate | Strahan and Co. | 56, Ludgate Hill, London | 1871 | [All rights reserved.]" Foolscap 8vo. pp. 54. Some interesting textual variations are to be found in the pages of this cancelled volume.

Reprinted in 'Gareth and Lynette,' 1872, pp. 89-136.

36.

The *Times*, No. 27,944, March 7th, 1874, p. 5.
A Welcome to H.R.H. Marie Alexandrovna, Duchess of Edinburgh.

The son of him with whom we strove for power.

Also printed separately in pamphlet form, 4to. pp. 4.

Reprinted in the Library Edition of Tennyson's 'Works,' 1872, vol. iii. pp. 205-208.

THOMAS J. WISE.

'UNDER THE CIRCUMSTANCES.'

King's College, April 5, 1897.

It may be some satisfaction to the author of the novel 'Under the Circumstances,' and of some interest to your readers in general, to be reminded of the fact that the literal translation of "under the circumstances" is more frequently employed in German than that of "in the circumstances," since we commonly say "unter den (diesen, solchen, &c.) Umständen," and occasionally only "in den Umständen." We thus adopt somewhat the same shade of meaning between *unter* and *in*, as, according to Dr. Murray's 'Oxford Dictionary,' exists between *under* and *in*. It is a matter of course that the phrase "under the circumstances" is just as little a Germanism as "unter den Umständen" is an Anglicism, but the use of the phrase in the one language confirms its correctness in the other, the affinity between the two languages having given rise to a number of phrases and expressions formed in both of them independently of each other.

C. A. BUCHHEIM.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

We begin to-day the publication of the final list of names which it is intended to insert in the 'Dictionary of National Biography.' It may be worthy of note that we have already published at half-yearly intervals twenty-eight lists, covering the names between Baalun and Wayte. The publication of the list of names in B was commenced in these columns on the 9th of June, 1883. The final list, of which the first part appears below, includes the names between Weale and the end of the alphabet. Cross-references are excluded. When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Weale, John, publisher and architect, 1791-1862
Wearg, Sir Clement, Solicitor-General, 1686-1726
Weatherhead, George Hume, medical writer, 1790-1853
Weaver, Edmund, politician, fl. 1650-1660
Weaver, John, regicide, fl. 1650
Weaver, John, dancing-master, 1730
Weaver, Robert, antiquary, 1852
Weaver, Thomas, poet, 1616-1663
Weaver, Thomas, F.R.S., geologist, 1773-1855
Webb, Mrs., actress, 1794
Webb, Benjamin, ecclesiologist, 1819-1885
Webb, Daniel, author, fl. 1760-1795
Webb, Francis, miscellaneous writer, 1735-1815
Webb, Sir John, Director-General of Ordnance Medical Department, 1772-1852
Webb, John, historian and antiquary, 1776-1869
Webb, John Richmond, general, 1724
Webb, Jonas, agriculturist, 1796-1842
Webb, Matthew, swimmer of the Channel, 1848-1883
Webb, Philip Barker, botanist, 1773-1854
Webb, Philip Carteret, legal antiquary, 1700-1770
Webbe, Edward, traveller, fl. 1596
Webbe, George, Bishop of Limerick, 1641
Webbe, John, architect, 1611-1672
Webbe, Joseph, author and translator, fl. 1620
Webbe, Samuel, musician, 1740-1816
Webbe, William, 'Discourse of English Poetrie,' fl. 1536
Webber, John, E.A., landscape painter, 1752-1793
Weber, Henry William, author and amanuensis to Scott, 1783-1818
Weber, Otto, water-colourist, 1822-1888

Webster, Alexander, Scots writer, 1707-1784
Webster, Mrs. Augusta, poet, 1894
Webster, Benjamin Nottingham, actor, 1800-1882
Webster, John, dramatist, 1591-1625
Webster, John, 'Displaying of Witchcraft,' 1610-1682
Webster, Moses, water-colourist, 1792-1870
Webster, Thomas, geologist, 1773-1844
Webster, Thomas, painter, 1800-1885
Webster, William, divine, 1629-1758
Weekherlin, George Rodolph, Milton's assistant in the Foreign Secretaryship, fl. 1654
Weddell, James, 'Voyage towards the South Pole,' fl. 1827
Weddell, John, sea captain, fl. 1625
Wedderburn, Sir Alexander, Scottish politician, 1676
Wedderburn, Alexander, 1st Earl of Rosalyn, 1733-1805
Wedderburn, David, Latin poet, 1570-1664
Wedderburn, James, Scottish poet, 1555
Wedderburn, James, Bishop of Dunblane, 1585-1639
Wedderburn, Sir John, physician, 1599-1678
Wedderburn, Sir John, Jacobite, 1704-1744
Wedderburn, Sir Peter, Scottish judge, 1620-1679
Wedge, John Helder, colonial statesman, 1792-1872
Wedgwood, Josiah, potter, 1730-1805
Wedlocke, Walter, 'The Image of Idleness,' fl. 1559
Weekes, Henry, sculptor, 1807-1877
Weekes, Thomas, madrigal writer, fl. 1595-1614
Weemae, John, theologian, 1636
Weever, John, antiquary, 1576-1632
Weguelin, Thomas M., soldier, 1828
Wehnert, Edward Henry, water-colourist, 1824-1873
Weir, William, editor of the *Daily News*, 1802-1858
Weiss, Willoughby Hunter, vocalist, 1820-1867
Weist-Hill, Thomas Henry, musician, 1827-1891
Welby, Henry, 'The Phoenix of these Late Times,' 1553-1636
Welch or Welsche, John, Scottish divine, 1569-1622
Welch, Joseph, 'Alumni Westmonasteriensis,' 1805
Welchman, Edward, divine, 1665-1739
Weld, Charles Richard, miscellaneous writer, 1813-1869
Weld, Sir Frederick, Australian colonial statesman, 1823-1891
Weld, Isaac, traveller, 1774-1856
Weld, Thomas, cardinal, 1773-1837
Weldon, Sir Anthony, Court chronicler, 1609
Weldon, John, composer, 1736
Weldon, Walter, Weldon's chlorine process, 1832-1885
Wellbeloved, Charles, Unitarian divine, 1769-1858
Welles, Adam de, Baron Welles, 1275-1311
Welles, Lyon de, 6th Baron Welles, 1406-1461
Welles, Sir Robert, rebel, 1470
Welles, Thomas, Governor of Connecticut, 1598-1660
Wellesley, Arthur, Duke of Wellington, soldier and statesman, 1769-1852
Wellesley, Garrett, Earl of Mornington, 1736-1781
Wellesley, Henry, Baron Cowley, 1773-1841
Wellesley, Henry, virtuoso, 1792-1866
Wellesley, Henry Richard Charles, Earl Cowley, 1804-1884
Wellesley, Richard Colley, 1st Baron Mornington, 1758
Wellesley, Richard Colley, Marquis Wellesley, statesman, 1760-1842
Wellesley-Pole, William, 3rd Earl of Mornington, 1763-1845
Wells, Edward, divine and geographer, 1727
Wells or Wellys, John, opponent of Wiclif, fl. 1390
Wells, Mrs. Mary, actress, fl. 1781-1812
Wells, Robert, Dean of Ely, 1557
Wells, Samuel, Nonconformist divine, fl. 1650
Wells, Samuel, 'History of Bedford Level,' 1852
Wells, Sir Thomas Spenser, Barr., gynaecologist, 1818-1897
Wells, William, agriculturist, 1885
Wells, William Charles, physician, 1757-1817
Wells, William Frederic, water-colour painter, 1762-1836
Wellsted, James Raymond, sailor and traveller, 1842
Welsby, William Newland, legal writer, 1803-1864
Welsh, David, Scots divine and author, 1793-1845
Welsh, John, F.R.S., man of science, 1824-1859
Welsh, Thomas, vocalist, 1780-1845
Welstead, Leonard, poet, 1689-1747
Welstead, Robert, medical writer, 1735
Welton, Richard, Nonjuring divine, 1675-1726
Welwitsch, Frederick, botanist, 1806-1872
Welwood, James, physician and historian, 1652-1716
Welwood, William, writer on navigation laws, fl. 1615
Wemyss, David, 3rd Earl of Wemyss, 1720
Wemyss, Francis Wemyss Charteris Douglas, Earl of Wemyss, 1795-1885
Wemyss, Thomas James, C.B., general, 1860
Wendover, Roger of, chronicler, 1237
Wendy, Thomas, Court physician, 1560
Wenham, Jane, reputed witch, fl. 1712
Wenlock, John, 1st Baron Wenlock, 1471
Wenman, Thomas, 2nd Viscount Wenman, 1664
Wenman, Thomas Francis, Regius Professor of Civil Law at Oxford, 1745-1798
Wentworth, Charles Watson, 2nd Marquis of Rockingham, 1730-1782
Wentworth, Henrietta Maria, Lady, mistress of the Duke of Monmouth, 1686
Wentworth, Sir Peter, politician, fl. 1600
Wentworth, Thomas, 2nd Baron Wentworth, 1584
Wentworth, Thomas, 'The Office and Duty of Executors,' 1567-1627
Wentworth, Thomas, the great Earl of Strafford, 1593-1641
Wentworth, Thomas, Earl of Cleveland, 1591-1667
Wentworth, Thomas, Earl of Strafford, 1674-1739
Wentworth, William Charles, 'the Australian patriot,' 1791-1871
Werburgh, St., 875
Werden, Sir John, Bart., politician, 1716
Werferth or Werfrid, Bishop of Worcester, 915
Wesham, John or Roger, Bishop of Coventry, 1257
Wesley, Charles, bygone writer, 1708-1788
Wesley, Charles, musician, 1757-1834
Wesley, John, founder of the Methodists, 1703-1791
Wesley, Samuel, divine, 1666-1735
Wesley, Samuel, composer, 1766-1837
Wesley, Samuel Sebastian, musician, 1810-1876
Wessington, John, author, 1446
West, Mrs., actress, 1795
West, Benjamin, P.R.A., painter, 1738-1820
West, Charles Richard Sackville, 6th Earl De La Warr, 1815-1873
West, Sir Edward, political economist and Chief Justice of Bombay, 1783-1828
West, Francis, Governor of Virginia, 1586-1652

West, Francis Robert, history painter, 1748-1809
West, Gilbert, miscellaneous writer, 1756
West, James, President of the Royal Society, 1772
West, Mrs. Jane, novelist, 1758-1852
West, John, 1st Earl De La Warr, 1693-1706
West, Sir John, admiral, 1774-1862
West, Nicholas, Bishop of Ely, 1533
West, Richard, poet and epigrammatist, fl. 1607
West, Richard, Lord Chancellor of Ireland, 1726
West, Temple, rear-admiral, 1714-1757
West, Thomas, 3rd Lord De La Warr, Governor of Virginia, 1577-1618
West, Thomas, 'History of Furness,' 1716-1779
West, Thomas, Jesuit, 1720-1796
West, William, 'Symboleographia,' fl. 1590
West, William, bookseller and topographer, 1770-1854
Westall, Richard, water-colour painter, 1785-1836
Westall, William, painter, 1781-1860
Westcote, Thomas, topographer, fl. 1639
Westcott, George Blagdon, captain R.N., 1798
Western, Charles Galls, Baron Western, 1767-1844
Westfield, Thomas, Bishop of Bristol, 1644
Westgarth, William, Australian financier, 1869
Westmacott, Sir Richard, the elder, sculptor, 1775-1855
Westmacott, Richard, the younger, sculptor, 1799-1872
Westminster, Matthew of, historian, fl. 1350
Weston, Edward, scholar and divine, 1634
Weston, Elizabeth Jane, learned lady, 1566-1610
Weston, Hugh, Dean of Westminster, 1558
Weston, Jerome, 2nd Earl of Portland, 1605-1664
Weston, Richard, 1st Earl of Portland, 1577-1634
Weston, Richard, judge, 1620-1681
Weston, Richard, agriculturist, 1733-1806
Weston, Robert, Lord Chancellor of Ireland, 1573
Weston, Stephen, Bishop of Exeter, 1685-1742
Weston, Stephen, classical and Oriental scholar, 1747-1830
Weston, Thomas, merchant adventurer, 1575-1625
Weston, Thomas, actor, 1737-1776
Westphal, Sir George Augustus, admiral, 1785-1875
Westphal, Philip, admiral, 1880
Westphaling, Herbert, Bishop of Hereford, 1602
Westwood, John Obadiah, paleographer and entomologist, 1805-1893

(To be continued.)

SALE OF BOOK-PLATES.

ON Tuesday Messrs. Puttick & Simpson held the second sale of book-plates (ex-libris). High prices ruled, the following being some of the more important items: Sir James Wright, 1l. 18s. Lord Byron, 1l. 2s. Archbishop Summerville, 1l. 18s. Matthew Prior, 4l. 12s. 6d. Sir Thos. Hamner, 1707, 1l. 10s. Sir R. Clayton, 1679, 1l. 10s. Countess of Oxford, 1736, 2l. 10s. Right Hon. T. Wentworth, 1698, 1l. 16s. George I., Gift-Plate to Cambridge University, largest size, dated 1715, 4l. 4s.; second size, 2l. 8s.; third size, 1l. 6s. Henrietta, Countess of Pomfret, 3l. 3s. Penn Family, Two Plates and MS. Notes, 3l. 5s. David Garrick, 1l. 2s. Wm. Penn, 1703 (reissue), 2l. 2s. Countess of Bessborough, 3l. 10s.

TWO PROTHALAMIA.

Old Swan House, Chelsea Embankment, April 3, 1897.

THE answer to Prof. Rowley's letter in today's *Athenæum* is a short one. The date of publication of 'A Tale of Two Swannes' is 1590, as recorded in the registers of the Stationers' Company (see the 'Transcripts of the Registers of the Company of Stationers of London,' edited by Edward Arber, vol. v. p. 159, which is the authentic register of the poem). Further, there appears to be no reason for supposing that there ever was any such later edition of the poem as the Professor imagines. The only known edition is that of 1590, spoken of by Hearne and Warton, and recorded as I have said.

But quite apart from this it is strange that Mr. Rowley should have failed to notice that the poem itself contains conclusive evidence both that it was written in the time of Queen Elizabeth—who died in March, 1603—and that the Cecil (Cicill) referred to was not a Cecil of Hatfield, but of some other place that is situate on the river Lea between Wornley and Waltham, that is, at a distance of some miles from Hatfield House, which at the date of the poem was the property not of Cecil, but of the queen.

The following passages in Vallans's poem are proof conclusive that it was written in the time of Queen Elizabeth, that is before 1603.

On p. x:—

By her the only mirror of the world
Our gracious *Queene* and *Prince Elizabeth*.

On p. xii :—

Lord, how they live all glorious as the Sunne,
With types and titles fit for their degree
As kinsmen to our most redoubted Queene
And men of high desert unto the State!

On p. xiii :—

I meane of Spanyardes, that with open armes
Attempted both against our Queene and us :
There now Lord Talbot keeps a noble house.

Then Enfield house, that longs unto our Queene,
They all behold, and with due reverence
Salute the same.

It was—as Murray's 'Handbook for the Eastern Counties' tells us—to Enfield House that Queen Elizabeth repaired "to drive the deer." Now, do not these four passages clearly show that Queen Elizabeth was a living person at the date of the poem, and that the Professor's suggestion that the poem was written some years after her death cannot for a moment be entertained?

Again, the poem contains in itself conclusive proof that the Cecil spoken of was not a Cecil of Hatfield, for in it the procession of the swans down the river is thus described :—

From Stansted unto Hoddon goe these Swannes
From thence to Broxbourne and to Wormly wood
And so salute the holy house of nunnas
That late belonged to Captain Edward Denny.

Now see these Swannes the new and worthe seate
Of famous Cecil, treasurer of the land
Whose wisdom, counsel, skill of Prince's state
The world admires.

And then, we are told, the swans passed on to Waltham.

It was then at some spot on the river between Wormley and Waltham that the "new and worthe seate" of Cecil was seen by the swans, who must have had long necks indeed if they had seen, as the Professor supposes, Hatfield House, which is about ten miles away!

Can there be any possible doubt that the place so "seen" was "Theobalds"? which is about a mile west of Waltham Cross, and which, in the year 1590—the date of Vallans's poem—belonged to William Cecil, Lord Burleigh, Queen Elizabeth's famous minister, who had been since 1572—and was then—Lord High Treasurer of England, the "treasurer of the land." It was here that Lord Burleigh built a palace—one of the most stately houses in England—in every sense a "new and worthe seate," in which, on many occasions, he entertained the queen with great magnificence.

Hatfield (which the Professor thinks is spoken of in the poem, though this is certainly not the case, the Bishop's Hatfield once spoken of being an altogether different place) did not become the property of the Cecil family till the reign of King James I., when the king exchanged it for Theobalds with the Cecil of his time, Lord Burleigh's son. As to the exact date of the poem, it will be seen from Hearne's notes (at the foot of p. xxviii of vol. v. of his book) that the poem must have been written as far back at least as 1575, though, for reasons stated in his preface, it was not published till 1590. One more point that I must call attention to before completing this reply to the Professor's letter is this: the Professor has evidently read the poem without looking either to the right hand or to the left. Had he done so he would have noticed in the broad margin of the print—the right-hand margin—right opposite the line of the poem on which he relies in support of his argument, the little word "Thebals," by which the poem itself clearly designates the worthy seat of Cecil that was seen by the swans!

In conclusion I wish to express my thanks to Prof. Hales for calling attention to the fact that Spenser does not, in the 'Prothalamion,' speak (as I at first supposed he did) of the Lea as the river of that name. The expressions "come swiftly swimming downe along the Lea," and "adowne the Lea, that to them murmured low," that twice occur in so short a poem as the 'Prothalamion,' are expressions that are often found in Spenser's poetry. In addition to the examples quoted by the Professor, there is

another which Drayton quotes in the 'Polyolbion':—

And where the crystall Thamis wout to slide
In silver channell downe along the lee,
About whose flowy banks on either side
A thousand nymphes with mirthfull jollity
Were wont to play.

Whether the word Lea is, as the Professor tells us, "an old common noun meaning a river," I do not know. With all respect I should doubt this. It seems to me that it is used by Spenser as denoting a place of shelter, the smooth or sheltered part of a river. It is, as used in English, a seaman's word, meaning a sheltered place. One sees it in the 'Morte d'Arthur,' "We lurked undyr lee."

WICKHAM FLOWER.

April 3, 1897.

I AM SORRY Mr. Wickham Flower should think his article gave me "extreme displeasure." He certainly errs in thinking so. His suggestion, though I believe it to be erroneous, has done service in making better known a poem that is little known—not quite unknown, as he seemed to suppose. Moreover, his article has called forth a letter with at least two really interesting points from Mr. Harting (though there is yet something to be said for "turn his merry note"), and also a valuable contribution from that careful and accurate scholar Prof. Rowley. For my part I beg to congratulate Mr. Flower on the results of his communication.

But less than ever do I agree with his theory. It would be easy work answering every paragraph of his last letter, e.g., it is only too clear that he has not understood or perceived the distinction Spenser makes between Prothalamion and Epithalamion! Spenser would never have celebrated the marriage of the Thames and the Lea in a Prothalamion ode! Observe the title of his lost poem 'Epithalamion Thamesis'—a poem reasonably believed to be embodied in the fourth book of the 'Faerie Queene.' And in like manner Mr. Flower's other sentences might be dealt with; but life is limited, and so are the columns of the *Athenæum*.

His conclusion was "Palmar qui meruit ferat," that is, the palm is to be transferred from Spenser to Vallans. Now every schoolboy and every schoolgirl know how freely certain great writers helped themselves from previous productions. But no one surely would dream of insisting that the palm is to be taken from Shakespeare and given to Lodge because 'As You Like It' is founded on a novel by Lodge. And even if Spenser took anything of any importance from Vallans, which I do not myself allow, I do not understand how any competent person who knows both 'A Tale of Two Swans' and the 'Prothalamion' can exclaim, "Palmar qui meruit ferat," in the sense that Vallans is to have "the garland." If it is a question of plan or design, then, as I showed a fortnight ago, the palm-bearer, if any one, should be Leland.

But once more I maintain that no noticeable obligation to Vallans has yet been shown. If such correspondences as Mr. Flower has collected prove Spenser's indebtedness,* then assuredly we must accept Fluellen's parallelism between Monmouth and Macedon as really significant! And I shall say nothing more on this point, except that any one who cares about the matter at issue should read again Mr. Flower's list with my remarks upon it and Mr. Flower's rejoinder, and then perpend.

But now evidence of another kind is advanced by Prof. Rowley—evidence that Vallans's poem was not written till at least eleven, probably fourteen, years after the 'Prothalamion.' When Vallans's swan passes Hatfield, occur these lines :—

Now see these Swans the new and worthe seate
Of famous Cecil, Treasurer of the land,
Whose wisdom, counsel, skill of Prince's state
The world admires.

* The idea of Venus's chariot being drawn by swans, which Mr. Flower quotes as suggested to Spenser by Vallans, was so familiar in the time of both these writers that it was represented even in a puppet-show!

And Prof. Rowley is surely correct in stating that the exchange of Theobalds for the manor of Bishop's Hatfield did not take place till 1607, King James having become attached to Theobalds in 1606. It was in 1607, on May 22nd, that Ben Jonson produced his 'Entertainment of King James and Queen Anne at Theobalds,' when the house was delivered up, with the possession, to the queen by the Earl of Salisbury, now "in the twilight of sere age" beginning.

To seek a habitation new,

the Genius of the House deploring the loss of such a master, but rejoicing at the advent of such a mistress. "The new and worthy seat" was finished in 1611. Unless, therefore, this reference can be shown to be an interpolation, for which view I do not think there is any ground whatever, Prof. Rowley's argument, to quote his own words, "blows to atoms the whole structure raised" by Mr. Flower.

The gentleman who states that I forgot that the Elizabethan year began on March 25th seems scarcely yet to have grasped the situation. The time of the year concerned is the autumn.

JOHN W. HALES.

Athenæum Club.

A SLIGHT oversight of Mr. Wickham Flower's in describing Vallans's poem has made Prof. Rowley's otherwise most acute and pertinent note of no effect. Vallans does not say that the two swans were passing Hatfield when they came in sight of the "new and worthy seat" of the Cecils. On the contrary, he distinctly says that it was when the birds were traversing the portion of river between Broxbourne and Waltham Abbey. This, therefore, fixes Theobalds as the house in question. In point of fact, if Mr. Flower will examine the poem afresh, he will find that the swans had already passed Hatfield ("Bishop's Hatfield" it is called in the poem), and had then proceeded down the river past Ware and Broxbourne.

In the third edition of Hearne's 'Leland,' which is the only one I have had access to, there is a single word in the margin, opposite the passage about the home of the Cecils, and the word printed is "Thebals."

May I add that I agree with Prof. Hales in regarding Vallans's poem more as an itinerary than as a marriage poem? Indeed, in a preface to the poem, the author admits that his chief object was to chronicle the many beauties and interests of his favourite Hertfordshire. It was this circumstance, no doubt, that led Charles Lamb to borrow a line from Vallans,

The fruitful fields of pleasant Hertfordshire,

and quote it more than once, with characteristic variations, both in his verse and prose, when treating of his much-loved county.

ALFRED AINGER.

IN April, 1580, writing to Harvey, Spenser sketched the plan of his 'Epithalamion Thamesis' "shortly" to be "sette forth," a topographical poem in the reformed verse, dealing incidentally with all English rivers and their courses. In 1590 (for Theobalds is not Hatfield, and Mr. Rowley has not read 'A Tale of Two Swans') Vallans wrote as follows in his preface :—

"Another reason was, that albeit neither my writing, nor other endeavour whatsoever, be able to perform anything that might either beautifie or adorne the places I speake of: Yet hereby I would animate, or encourage those worthe Poets, who have written 'Epithalamion Thamesis' to publish the same. I have seen it in Latine verse (in my judgment) wel done, but the Author, I know not for what reason, doth suppress it. That which is written in English, though long since it was promised, yet is it not performed. So as it seemeth, some unhappy Star envieth the sight of so good a work: which once set abroad, such trifles as these would vanish, and be overshadowed, much like the Moon and other Starres, which after the appearing of the Sunne are not to be seen at all."

Here, then, is a fact (and surely it was worth mention) which indubitably connects the two poets. Vallans writes to imitate and "animate"

Spenser, and, possibly in compliment, hints in conclusion at the marriage of two rivers "of great name," not necessarily Thames and Lea, possibly Thames and Medway (see 'F. Q.', iv. xi.). Well may Prof. Hales exclaim, "Quid hoc ad Prothalamion?"

Mr. Flower spoils his case by catching at such straws as the joint use of words like "nurse" and "merrie" (very usual words in sixteenth century poetry, though he does not think so), and by claiming far too much for Vallans; but he has drawn attention to a probable connexion, slight indeed, yet, taken with the above facts, demanding notice in any annotated edition of the 'Prothalamion.' I pass by other points of interest, but remark that the "lesser starres" image reappears in Vallans's preface (somewhat pathetically if we follow Mr. Flower), and also in 'The Faerie Queene,' book vi. canto x.

Mr. Flower rebukes Prof. Hales for accepting Hearne's title as Vallans's. Prof. Hales knows the difference between a sixteenth and an eighteenth century title, and Mr. Flower, by his own showing, has not seen the original title-page of 'The Tale,' &c., which could alone justify him. If it did so, it would be surprising; his statement that the poem now exists only in Hearne's reprint needs investigation.

ROBERT H. CASE.

Literary Gossip.

MR. ANDREW LANG purposes replying to the Right Hon. F. Max Müller's recent 'Contributions to the Science of Mythology,' in a volume which is to be called 'Modern Mythology,' and brought out by Messrs. Longman. This is the first time two former Gifford lecturers have come into open collision.

DR. CONAN DOYLE is making considerable alterations and additions to his story 'Uncle Bernac: a Memory of the Empire,' previous to its publication in volume form by Messrs. Smith, Elder & Co. on May 14th. The work will be illustrated by twelve full-page plates.

THE Dean of Canterbury is going to publish, through Messrs. Longman, a volume which he has long had in preparation on 'The Bible: its Meaning and Supremacy.' He discards the theory of verbal inspiration, and points out that the Bible is not a homogeneous book, but a canon gradually formed.

MESSRS. A. & C. BLACK are now the publishers of the works of the late Dr. John Brown.

THE Lord Chief Justice (Lord Russell of Killowen) will be among the guests at the Newsvendors' Dinner.

MR. HALE WHITE is editing and annotating a quarto containing a description of the Wordsworth and Coleridge manuscripts which are in the possession of Mr. T. Norton Longman, of the famous firm in Paternoster Row.

A new identification of some importance is being proposed by Mr. J. T. T. Brown in the April number of the *Scottish Antiquary*. Starting from the poetical treatise on morals in the Cambridge University MS. Kk. 1. 5, self-styled 'Ratis Raving,' he seeks to establish a connexion between it and several poems in an Oxford MS. (Ashmole 61), which bear at the end of them the recurring colophon or ascription "quod Rate." They include, besides pieces on morals and courtesy, the romances of 'Syr Yaombas,' 'The Erle of Tolous,' and others, with a religious motive more or less

present throughout, the plot of one turning upon the use of the confessional. Nearly all are in print. Mr. Brown affirms that there is a unity of diction and general treatment amongst them, and he claims the whole group as Scottish, the work of David Rate, Vicar of the Dominican Friars in Scotland and confessor of King James I. If well founded the proposition has wide bearings, not merely affecting the inter-relations of certain well-known MSS., but touching crucially the literary history of the fifteenth century and the evolution of some later phases of English Arthurian romance.

ABOUT three hundred American librarians, as well as delegates from the chief libraries of the United Kingdom and representatives from several of the great continental libraries, are expected at the International Library Conference next July. The Americans propose to take a tour through England and Scotland, which will occupy nearly two months and include visits to the chief libraries, as well as to Warwick, Stratford, and other places that their countrymen make a point of visiting.

THERE seems to be considerable discussion among American librarians upon the conduct of one of their brethren, who is at the head of a library in Pennsylvania. The copies of the works of Mr. E. P. Roe and several story-tellers unknown here, but popular in the United States, having worn out, he has refused to renew them. He says they are printed on poor paper, badly bound, and high in price; further, that they are trash; and finally, that the argument that people who read this rubbish would go on to read something better has been disproved by experience. As the percentage of fiction asked for in the library had risen to 90 per cent. of the books issued, we suppose the librarian felt it necessary to act. Several authors, however, who print their trash on respectable paper have escaped expulsion.

THE *Belgravia Magazine* has recently changed hands, and is to undergo considerable alteration.

THE Right Hon. D. H. Madden, Vice-Chancellor of Dublin University, is bringing out a Shakspearean study under the title of 'The Diary of Master William Silence.' Messrs. Longman are the publishers.

A NEW magazine, devoted to genealogy and kindred subjects, is about to be published by Mr. Elliot Stock, under the title of *The Genealogical Magazine: a Journal of Family History, Heraldry, and Pedigrees*. The first number will be issued on May 1st, and will contain, among other articles, one on 'The Red Book of the Exchequer,' by Mr. J. H. Round; 'A New Pedigree of Shakespeare,' carried further back than any hitherto published; and a paper on the 'Mayflower Log,' with a facsimile of its register.

FRAU LEGATIONSFRAT VON SCHÖBER, who wrote under her maiden name, Thekla von Gumpert, died on the 2nd inst. at Dresden, in her eighty-seventh year. She was a popular and most prolific writer for the young, more especially for girls. She also was to the last the editor of the monthly *Hersblättchens Zeitvertreib*, founded in 1840,

and of the annual entitled *Töchter-Album*, first published in 1841.

THE Parliamentary Papers of the week include an Abstract of the Accounts of the University of Aberdeen (3d.); a General Index to Treaty Series, 1892-6 (4d.); a Return of Endowed Charities in the Parish of St. Botolph Without, Aldgate (1s. 6d.); and three further Returns of the Charities of West Riding Parishes.

SCIENCE

The Life of Sir Henry Halford, Bart. By William Munk, M.D. (Longmans & Co.)

SIR HENRY HALFORD was for twenty-four years President of the College of Physicians, and he was for a still longer time the most prominent figure in London in his profession. Practice left him little leisure for study, but he had been bred a scholar, and continued one throughout life. He entertained a high idea of the duties of a physician and rigid notions as to the proprieties of professional life, and he himself was a steady example of the principles which he maintained. A considerable spice of worldliness and a somewhat exaggerated display of respect for men of high rank were also natural to a man who lived at the Court of the Regent and preserved an unbroken intimacy with George IV. His classical attainments were respectable, and if he added little or nothing to medical knowledge, he was undoubtedly useful in his time to many sick men, and encouraged the cultivation of science by other physicians. Dr. Munk, whose memory goes back to Sir Henry himself and to his later days, has written his life with much judgment and some admiration for his subject.

Henry Vaughan, afterwards Halford, was the eldest surviving son of Dr. James Vaughan, of Leicester, and was educated at Rugby School and at Christ Church. He graduated at Oxford in 1788, then studied medicine at Edinburgh, and took the degree of M.D. at Oxford in 1791. He began practice in Scarborough, but came to London in 1792. He was one day dining with Sir George Baker, the king's physician, when the Provost of Eton, another of the guests, was seized with a violent pain due to a stone in the kidney. Sir George Baker approved the way in which the young physician aided him in treating the Provost, and hence looked on Vaughan with a friendly eye when he came to London, telling him that it would be five years before he could hope to support himself by practice. The prediction of what proved to be the true cause of the death of Georgiana, Duchess of Devonshire, in 1806 led to an immediate increase in the number of Vaughan's patients, who had, however, been numerous before. His annual income advanced from over seven thousand guineas to over nine thousand, and continued to exceed that sum for thirty years. Dr. Munk, who can speak as an authority, having himself been for many years in considerable practice in London and the friend of all the chief physicians of his time, furnishes some interesting details as to the income of physicians. Nowadays it is sometimes suggested that increased facility of locomotion might be accompanied by

somewhat smaller remuneration, but Dr. Munk points out that in Halford's time the fees were larger, and mentions (what is now little known) the period of the change:—

"When railroads had become general throughout the country, it was felt by some of the leading physicians and surgeons of the metropolis, that an easier, less tedious and less expensive mode of travelling ought in fairness to the public, to be met by some reduction in the rate of remuneration; and after a full consideration of all the circumstances it was concluded, in sequel to a conference between Dr. Paris and Sir Benjamin Brodie, on the part respectively of the College of Physicians and of the College of Surgeons, that a reduction of one-third would be fair to all parties, and meet all the requirements of the case; and thus, that a physician's journey of three hundred miles would imply a fee of two hundred guineas, in the place of three hundred as it had previously done."

On succeeding in 1809 to the Halford estates Dr. Henry Vaughan changed his name by Act of Parliament to that of Halford, and was created a baronet September 27th, 1809.

Halford has sometimes been spoken of as if he were merely a Court physician, and not careful of medicine as a branch of learning; but Dr. Munk points out that his close friendship with Matthew Baillie, the greatest pathologist of his age, would of itself refute this statement. Sir Henry was undoubtedly a careful observer of vast experience, but in the hurry of a busy life he was unable to record what he saw and knew. Instead of doing so, he wrote an interesting account of the discovery at St. George's Chapel, Windsor, of the remains of Charles I., a few medical essays of no great depth, an elegant Harveian oration, and some correct Latin verses.

Dr. Munk's caution deserves the highest praise. It would have been easy to tell from the records that Sir Henry left behind him of his royal and other distinguished patients many things which are with greater propriety left unsaid, and Dr. Munk, who had full access to all records, has shown the true instinct of a physician in recording nothing which could give pain to any one or be regarded as a revelation of what Halford came to know in the course of his practice. The biography is not too long, and is a fitting memorial of a physician whose prominent place in his own time deserves record in permanent literature.

SALE.

MESSRS. SOTHEY sold the scientific library of the late Mr. F. C. S. Roper, of Eastbourne, on Friday and Saturday last week, when excellent prices were realized, some of which follow: *Biblia Sacra Latina*, MS., fourteenth century, 16l. 15s. *Cooke's British Fungi*, 8 vols., coloured, 17l. 5s. *Dibdin's Tour in France and Germany*, 11l. 5s. *Dutch Book of Devotions*, MS. on vellum, with ten miniatures, Sec. XV., 58l. *Horæ on vellum*, Hardouyn, n.d., 9l. 10s. *Linnean Society Publications*, 11l. *Report of the Challenger*, 22 vols., 16l. 10s. *Horæ on vellum*, with four miniatures, Sec. XV., 31l. *Graduale Romanum*, Sec. XV., 20l. *The Great Herbal of Treveris*, 1526, 39l. *Quarterly Microscopical Journal*, complete to 1884, 41l. 10s. *Zoological Society's Proceedings*, 1863-93, 16l. 10s. *Quarterly Journal of the Geological Society*, 1826-96, 21l. *Ray Society*, 1845-93, 28l. *Saccardo, Sylloge Fungorum*, 12 vols., 27l. See-

mann's *Journal of Botany*, 1863-96, 21l. *Sowerby's Botany*, with Supplements, 36l.; the Third Edition, 9l. 10s. *Sussex Archaeological Collections*, complete, 18l. 10s. *Paleontographical Society*, 13l. 10s. *Schimper, Bryologia Europæa*, 18l. 5s. *Transactions of Linnean Society*, 25l. *Transactions of Zoological Society*, 1835-95, 43l. 10s. *Musée Français*, 10l. 10s.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—March 25.—Sir H. H. Howarth, M.P., V.P., in the chair.—Mr. Hartshorne exhibited a folding lantern of the seventeenth century from Holdenby House, Northants.—Lieut.-Col. Fishwick communicated a note on the discovery of some skeletons and sepulchral urns on Pule Hill, Yorkshire.—Mr. C. E. Keyser read the second portion of a paper on the panel paintings of saints, &c., on the Devonshire screens, mentioning in detail the interesting examples at Portlemouth, Bradninch, Kenn, Ashton, Buckland-in-the-Moor, Ugborough, Tor Brian, and Wolborough, and directing especial attention to the many very rare saints portrayed, such as St. Cornelius at Portlemouth, St. Catherine of Siena at Portlemouth and Tor Brian, St. Dominic or Peter Martyr at the former place, SS. Mary of Egypt, Scholastica, and Genevieve at Kenn, St. Vincent at Tor Brian, Samson at Bradninch, &c. At Wolborough, where the screens not only divide the nave and aisles from the chancel and chapels, but are also returned westward to enclose a small chapel in each aisle, there have been seventy-six panels in all, of which sixty-four still retain their painted figures of saints. Besides St. Alexius (who also occurs at Tor Brian), St. Maurice, &c., there is a series of saints, many of them very rare, on the portion across the north aisle, with the names inscribed below, viz., SS. William of York, Etheldreda, Gertrude (?), Ursula, Helena, Sidwell, Catherine, and Dorothy; and on the main screen across the nave, also with their names, Sir John Schorne (who also appears at Portlemouth), SS. Aubert, Cosmo, Damian, Julian, Hospitator, Maura, Isaac and Abraham, SS. Adrian, Leodegar (who also occurs at Ashton), Victor of Marseilles (also portrayed at Tor Brian), and Paul, the first hermit (?). Mr. Keyser thinks that the Wolborough screen owed its origin to the Premonstratensian abbey of Torre, to which the church belonged, and that a screen having been introduced into one of the Devonshire churches, either in imitation of the earlier examples in the eastern counties or through some foreign influence, a sudden desire was manifested to have many of the neighbouring churches similarly adorned. It seemed probable that some central school of carving and painting had been established, from which these screens had been supplied, as it appeared hardly possible that, except under some system of this kind, so large a number of screens, with paintings exhibiting such marked similarity of treatment, could have been furnished to so many churches during the limited period (circa 1480-1540) to which they all belonged.—A discussion followed, in which the Chairman, Messrs. J. G. Waller, J. T. Micklethwaite, Purdon Clarke, G. H. Fox, and W. H. St. John Hope, and the Bishop of Stepney took part.

CHEMICAL.—March 31.—*Anniversary Meeting.*—Mr. A. Vernon Harcourt in the chair.—The following gentlemen were elected: *President*, Dr. J. Dewar; *Vice-Presidents* (who have filled the office of *President*), Sir F. Abel, Dr. H. E. Armstrong, Dr. A. Crum Brown, Mr. W. Crookes, Dr. E. Frankland, Sir J. H. Gilbert, Dr. J. H. Gladstone, Dr. A. Vernon Harcourt, Dr. H. Müller, Mr. W. Odling, Dr. W. H. Perkin, Lord Playfair, Sir H. E. Roscoe, Dr. W. J. Russell, and Dr. A. W. Williamson; *Vice-Presidents*, Dr. F. R. Japp, Messrs L. Mond, W. Ramsay, J. E. Reynolds, C. Roberts-Austen, and W. A. Tilden; *Secretaries*, Mr. J. M. Thomson and Mr. W. R. Dunstan; *Foreign Secretary*, Mr. R. Meldola; *Treasurer*, Dr. T. E. Thorpe; *Ordinary Members of Council*, Mr. P. P. Bedson, Mr. B. H. Brough, Mr. O. H. Hehner, Mr. C. T. Heycock, Mr. H. McLeod, Dr. R. Messel, Mr. H. Morley, Mr. J. W. Rodger, Dr. T. K. Rose, Dr. A. Scott, Mr. A. Smithells, and Dr. S. Young.

April 1.—Prof. J. Dewar, *President*, in the chair.—The following papers were read: 'The Hydrolysis of Perthioxyan Acid,' by Messrs. F. D. Chattaway and H. P. Stevens; 'The Composition of Cooked Fish,' by Mr. K. J. Williams; and 'On the Oxidation of α - γ -dimethyl- α -Chloropyridine,' by Mr. E. Aston and Dr. T. N. Collie.

INSTITUTION OF CIVIL ENGINEERS.—April 6.—Mr. J. W. Barry, *President*, in the chair.—It was announced that thirteen Associate Members had been transferred to the class of Members, and that

twenty-six candidates had been admitted as Students.—The last ballot of the session resulted in the election of ten Members and of sixty-nine Associate Members.—The paper read was 'On the Blackwall Tunnel,' by Messrs. D. Hay and M. Fitzmaurice.

SOCIETY OF ARTS.—April 5.—Sir C. Kennedy in the chair.—Prof. Roberts-Austen gave the fourth and concluding lecture of his course of *Cantor Lectures 'On Alloys.'*

April 6.—Mr. A. Helder in the chair.—A paper 'On Recent Travels in Rhodesia and British Bechuanaland' was read before the Foreign and Colonial Section by Mr. C. E. Fripp. The lecture was illustrated by a collection of sketches by the author of the paper and by a series of lantern photographs.

April 7.—Lord Belper in the chair.—A paper 'On Dairy Produce and Milk Supply' was read by Prof. M. J. Dunstan, and was followed by a discussion.

SOCIETY OF ENGINEERS.—April 5.—Mr. G. M. Lawford, *President*, in the chair.—A paper was read by Mr. P. M. Faraday, entitled 'The Rating of Engineering Undertakings.'

SOCIETY OF BIBLICAL ARCHEOLOGY.—April 6.—Sir P. Le Page Renouf, *President*, in the chair.—A paper was read by Mr. E. J. Pilcher, entitled 'The Date of the Siloam Inscription.'

ARISTOTELIAN.—April 5.—Mr. S. H. Hodgson, V.P., in the chair.—Mr. C. E. Hooper was elected a Member.—The Hon. B. Russell read a paper 'On the Relations of Number and Quantity.' The argument was as follows: First, with regard to number, its extensions beyond the positive integers result from a gradual absorption of the properties of the unit, and give a gradually diminishing information as to the whole. Then, with regard to the application of number to continua, number *per se* gives no information as to quantity, but only comparison with an already quantitative unit. Quantity, therefore, must be sought in an analysis of the unit. Assuming quantity to be an intrinsic property of quantities, there are two hypotheses. The first regards quantity as an irreducible category, the second regards it as an immediate sense datum. On the first hypothesis it was shown that extensive quantities are rendered contradictory by their divisibility, and must be taken as really indivisible, and so intensive. But intensive quantity, too, must, if it be an intrinsic property of intensive quantities, be also a mere relation between them. The hypothesis that quantity is a datum in sense will also be found to lead to contradictions. The view that quantity is an intrinsic property of quantities must therefore be rejected. It must be regarded instead as a category of comparison; there is no common property among things that can be treated quantitatively, except what is involved in the extraneous property that there are other qualitatively similar things with which they can be quantitatively compared. Thus quantity turns into measure, but at the same time every connexion with number ceases—quantity or measure is a wholly independent conception of comparison. But a discussion of the kind of comparison involved in measure brings back the previous difficulties in a new form; the terms compared, though no longer regarded as quantitative, are infected with contradictions. The conclusion then is that quantity is only applicable to classes of actual and possible immediate data, and not to any fully understood material.—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

Mon. Victoria Institute, 4½.—'The Scope of Mind,' Dr. Schofield.
—Hellenic, 5.—'The Iliad,' Miss J. Harrison; 'A Vase in the Harrow Museum,' Prof. E. Gardner.
—Institute of British Architects, 8.—'The New Government Offices Scheme,' Mr. H. H. Statham.
—Geographical, 8½.—Fourth Centenary of the Voyage of John Cabot, 1497, the President.
Tues. Civil Engineers, 8.—Discussion on 'The Blackwall Tunnel.'
Thurs. Linnean, 8.—'New Irish Crustacea,' Mr. A. O. Walker; 'Dermis from Singapore,' Messrs. W. and G. S. West.

Science Gossip.

A MEETING was held last month, Sir Douglas Galton in the chair, which was attended by Mr. F. Galton, Dr. Hughlings Jackson, Mr. Haldane, M.P., and several professors of University College, at which it was resolved that it was desirable to establish a laboratory of experimental psychology at University College. The Professors of Physics and Physiology think they can afford temporary accommodation in their laboratories, and it is supposed that an outlay of 100l. on additional apparatus and an annual expenditure of 100l. would secure the services of an instructor for a single term in each year, which is as long a course as it would be

prudent to attempt at present. Prof. Sully has written a letter asking for subscriptions, which should be sent to the Hampstead branch of the London and South-Western Bank, to the account of the "Psychological Laboratory, University College."

THE fourth meeting of the International Congress on Technical Education will be held this year in London. The previous meetings were, in 1886 at Bordeaux, in 1889 at Paris, and in 1895 at Bordeaux. The meeting will be held at the invitation of the Society of Arts and of sundry City companies—the Drapers, Fishmongers, Goldsmiths, Merchant Taylors, and Clothworkers. The meetings will be held on Tuesday, June 15th, and the following Wednesday, Thursday, and Friday, from 11 to 1, and from 3 to 5. The Congress will be opened by addresses from the President, the Duke of Devonshire, and from the President of the last Congress, M. Léo Saignat. The subscription for others than delegates of foreign Governments, members of the Society of Arts, or livermen of the companies mentioned, will be five shillings. Subscribers will be entitled to a copy of the report of the proceedings. The subjects for discussion will include education, technical and commercial, of both sexes, both advanced and secondary, but not elementary instruction. Papers to be read at the Congress must be in the hands of Sir Trueman Wood by May 29th.

DR. KARL BOHLIN, of Upsala, has been appointed to succeed the late Prof. Gylden as Astronomer of the Royal Academy of Sciences at Stockholm and Director of the Observatory there.

SIR W. H. FLOWER has written a paper for the May part of *Chambers's Journal*, entitled 'Natural History as a Vocation.' The paper contains several autobiographical touches, describing how he came first to fall in love with natural history as a vocation.

THE library endowed by the late Mr. Crerar, of Chicago, was to be opened on the 1st of the present month in temporary premises, the managers having wisely determined not to diminish the endowment of the library by spending any of it on building, but to accumulate funds for that purpose. The special field of the library will be the natural, the physical, and the social sciences, with their applications. The total endowment is estimated to exceed 2,500,000 dollars, and the income should be sufficient ultimately to allow of the making of a good collection within the limits proposed. There are over 15,000 volumes ready for use, and the number of periodicals in the reading-room will be 800, and 400 others are to be added. By the end of 1898 it is expected that there will be 40,000 volumes on the shelves.

A FINE portrait by Sir Thomas Lawrence of Sir Henry Halford, Bart., President of the College of Physicians from 1820 to 1844, has been bequeathed to the College of Physicians by his grandson, the late Sir Henry Halford. The College already possesses a splendid portrait by Gainsborough of Dr. Richard Warren, who was the chief physician in London when Halford began practice, and who predicted his success.

FINE ARTS

EGYPTOLOGICAL LITERATURE.

Wall Drawings and Monuments of El-Kab: The Tomb of Sebeknekt. By J. J. Tylor and Somers Clarke. (Quaritch.)—A short time since we noticed (No. 3601) the first part of a work by Mr. J. J. Tylor on the tombs of El-Kab, and the appearance of the second part, the name of which stands above, leads us to hope that his health is now restored, and that he will be enabled to bring to a successful end the work which he has so well begun. The publication of the tomb of Sebeknekt in its

entirety was much needed, and Mr. Tylor has done well to reproduce the much-faded scenes and partially erased inscriptions in a size sufficiently large to enable the student to examine the forms of the characters and the drawing of the figures with ease. From both scenes and texts many facts of archaeological interest may be learnt, and among these may be specially mentioned the existence in Egypt of a sledge with rollers as early as the thirteenth dynasty (see plate ii.). The tomb of Sebeknekt was hewn in the uppermost layer of good stone on the hill of El-Kab, and was probably the first place of sepulture made there; it is of unique importance, for it is the only one which can with certainty be attributed to the thirteenth dynasty. The cartouche containing the prenomen of King Sebek-hetep, which occurs in the text, places this statement beyond the range of doubt, and this being so, the forms of the hieroglyphics, the scenes, &c., serve as fixed objects wherefrom comparisons between earlier and later work may be made. Lepsius, Champollion, and Brugsch have in their works published and discussed certain portions of the text, but it has been reserved for Mr. Tylor to give us the scenes in their own proper colours and sequence. His work consists of eleven folio plates, each of which is accompanied by a full description, and transliterations and translations of all the texts. To these is added a plate containing a plan, sections, and details of the decoration of the tomb chamber of Sebeknekt by Mr. E. Richmond and Mr. Somers Clarke, together with some very interesting architectural notes by Mr. Somers Clarke. When the artist, architect, and hieroglyphic student unite in publishing a tomb, it follows as a matter of course that the results are fuller than when the Egyptologist edits a text along with a series of guesses upon subjects of which he knows nothing; we hope that Mr. Tylor's book is a sign that this custom is dying out, and that our knowledge of ancient Egypt is becoming large enough to merit the attention of others than Egyptologists pure and simple. Mr. Tylor hopes that his work may "serve as a text-book," but we fear that it is too large for such a purpose, and it is certainly too expensive. But when it is known that he devotes his time and money and abilities to rescuing from destruction the texts and scenes which remain upon such important monuments as the tombs of Paheri and Sebeknekt, nothing can be said against his plan, and all will hope that he will continue his work.

In *El-Bersheh*, Part II. (Kegan Paul & Co.), Messrs. Griffith and Newberry bring to an end their survey of the monuments of the Middle Empire in the Wady Dér al-Nakhleh. The tombs here described are those of Tehuti-nekt, Sep, Nehera, Ahaneht (Abaneht), Tehuti-nekt, son of Ankh, Nehera the priest, Ahaneht and Aha, Khnemu-hetep, and Ahaneht and Tehuti-nekt, all of whom seem to have been men holding high office, and members of the dominant family in the nome of Unt in Upper Egypt, and to have flourished before B.C. 2500. Unfortunately, the texts and scenes are for the most part fragmentary, and there is not much new to be learnt from them. What remains of them has, however, been set forth here with diligent care, and it is satisfactory to know that, whether an earthquake or "a native prospector for antiquities" (p. 3) visits these tombs and destroys them, all the information possible has been gleaned from them for the use of Egyptologists. Mr. G. W. Fraser adds a report, with plans, of his survey of the Wady Dér al-Nakhleh; and Miss Paget and Mr. Blackden deserve praise for their excellent coloured drawings which have been reproduced in this volume of the Egypt Exploration Fund's 'Survey.'

The Temple of Deir el Bahari. By E. Naville. Part I. (Kegan Paul & Co.)—The handsome volume before us is the first part of an exhaustive

work by M. Naville on the famous temple which the architect Sen-mut built on the western bank of the Nile, almost opposite the modern village of Luxor, for the mighty Queen of Egypt, Hatshepsut, who reigned about 3,400 years ago. The publication of this important monograph has been undertaken by the Egypt Exploration Fund, and the committee are to be congratulated upon having secured the services of Messrs. Carter, whose artistic and accurate plates and drawings have contributed as much to the success of the work as the hieroglyphic lore of M. Naville himself. The present part contains thirty-four plates illustrating the north-western end of the upper platform of the temple, and some fifteen pages of letterpress describing them. No attempt has been made in it to discuss the temple as a whole or to give the complete results of the excavation thereof, which occupied M. Naville for nearly three winters. There is much to be said for this plan, because archaeological disquisitions upon disputed points require time to compose, and the Egyptologist who cares only for the hieroglyphic texts which cover the walls and is eager for new material for work falls meanwhile into despair. The general history of the temple M. Naville promises to give in a series of special chapters, and we hope that he will be able to throw some new light upon the difficult historical problems which force themselves into the field whenever an attempt is made to discuss the remarkable circumstances which resulted in Hatshepsut becoming the absolute ruler of Egypt. For the present, we limit ourselves to recording the appearance of the first part of this valuable Egyptological work, and hope to describe it more fully when the other portions of the monograph have appeared.

MR. HOOK'S PICTURES.

MR. HOOK will be represented at the Academy by four, if not five contributions, among them by that portrait of his elder son, Allan, which we have already described, a three-quarters-length, nearly life-size figure dressed in blue, standing in front of a bookcase lost in thought, and holding a volume, the leaves of which he has been opening with a paper-cutter. An excellent likeness, this portrait is strong in colour and solidly and vigorously painted. The other works are landscapes. 'The Stepping-Stones' depicts the mouth of a Devonshire river just where rising ground hides the sea from us and compels the stream to turn at a right angle to reach its embouchure. At the angle is a ford which, at high water, runs between two lines of wooden guide-posts, the tops of which are never covered, and which reach to an old kiln where the road ascends the bank. Against the nearest post on our right a Devonshire lass wearing a greenish-brown gown is leaning. She holds a basket at her hip and gazes in a leisurely way with a companion who has put upon the ground her burden, two creels full of fish. In a cart which is going upon the road are two men, one of whom seems to have uttered some parting remark which the girls affect not to hear. The charm of this homogeneous piece lies in the exquisitely pale blue and yet brilliant sky, which is saturated with light most consummately graded from a soft ashy colour to olive-green and grey, pure white and pallid gold. These beautiful hues are reflected, and even intensified, by the surface of the stream, which in its smoother parts catches a thousand tints from the road, and the pools which shine between the stepping-stones. The highest light of the coloration and tonality is focussed with skill upon the nearest pools. The second landscape, at present called 'The Three Donkeys,' depicts one of Mr. Hook's favourite bays in West Cornwall, a large semicircle of very dark slate cliffs of no great height, capped with vivid verdure, and having at their feet black stones and rocks of a thousand hues, besides a curving strip of yellow sand. This little bay embraces a portion of a resplendent blue sea. A strong

breeze meets the ebbing tide and chafes the waves, that surge and resurge in lines of white foam. The more distant water extends in dark tracts of indigo-grey and purple, subtly graded till they are merged at the horizon, where a white sail faintly gleams. Overhead the deep blue firmament is tempered by vapours, here almost invisible in their tenuity, there massed in lofty summer clouds. The subject is, of course, the splendour and soft abundance of the light, the sumptuous jewellery of the colours, and the harmony of the whole scene. The incident that supplies the title is derived from a donkey laden with seaweed and its boy driver trudging steadily up a rough cliff road leading from the shore towards us, while two other donkeys stand patiently with their burdens at the margin of the sea, and await their turn to ascend. While 'The Stepping-Stones' depicts full, yet tender daylight, without strong shadows and very intense colours, 'The Three Donkeys' is marked by intense coloration and vivid light. The third landscape is softer in all respects than the second, but richer in its hues and tones than the first. Called for the time being 'The Boots,' it portrays a large and nearly level expanse of pale sands, flecked with greyish-silver reflections from the sky, and broken by many patches of greenish water, lustrous pools, and long hollows that shine in the sun. Dark rocks, too, covered with weed, show their parti-coloured heads. On the nearest stone sits a barelegged boy clad in a pink and brown dress and a black cap. Behind him are his boots, whose blackness and that of the cap explain the title of the picture. Round his neck clings a chubby little boy more than half-naked, to help whose paddling the boots have been taken off. The charm of the picture resides in the painting of the splendid sea that gently laps the sand and spreads landwards in wide curves to refill the pools. Through the portions, in shadow, of the wavelets—there are no waves—the golden sand reflects the sunlight. At the horizon the sea and sky are lost together; the one is soft and pure till it meets the other. A dark cliff surmounted by cottages of grey granite adds, by its strong tints and the force of its tones, to the effect of a most powerful coast piece. 'A Dutch Canal' is the descriptive title of the last landscape we have to notice. It depicts somewhat in Cuypp's golden manner, but with colours at once fuller and more diversified, a Dutch canal which, in the middle distance, is spanned by a bascule bridge of wood, connecting two roads, of which that on our right is, so far as the front of the picture, lined with trees in full leaf and seventeenth century houses. In the foreground is a small barge, whose purple-brown sail has been lowered to stop her way in the water; a woman on board puts out a plank to the shore for a gangway, and a man standing on the bank hauls it to the land with a rope. On our left, beyond a narrow strip of land, a glimpse is given of the resplendent sea, in sunlight that is partly obscured by vapour; a windmill, some houses with red roofs, and a dark point of land in the distance serve to complete the picture. A golden semi-haze tempers their brightness, and, fusing them together, reduces the tints of the sky and summer clouds. The titles of these three pictures are, we need hardly add, liable to change.

POMPEY'S PILLAR AT ALEXANDRIA.

University College, W.C.

As two years ago I examined Dr. Botti's excavations with him around and under Pompey's Pillar, and I have lately revisited the place with Prof. Mahaffy's recent letter in view, I should be glad to place on record a few facts. These are solely archaeological; with the literary question I have nothing to do.

The earliest remains that I could see on the hill are long loculi tombs pierced endways into the soft rock. These cannot be before Ptole-

maic times, as the cemetery of the small town before that would hardly extend so far.

Next there are extensive cisterns and water-channels which intersect and destroy the loculi tombs. These are of the first or second century A.D. to judge by the fine even bonding of double courses of Roman tile in the side of one which is lined with masonry. These cisterns were, probably, only for the catchment of rain from this hill, as they are too high up to receive water from elsewhere. So far there is no indication of any buildings being erected upon the hill.

Next these cisterns fell into decay, were filled with earth, and hidden so that they were forgotten. Had they been known and visible it can hardly be supposed that the enormous pressure of the foundation of Pompey's Pillar would have been placed half over a mass of soft earth when continuous rock could be used by going a few feet to one side. As it is the great column rests half on rock, half on an old cistern full of loose dust and chips.

Lastly, after the cisterns of early Roman age were wholly disused, hidden, and forgotten, the great column was set up in the most careless manner without any proper foundation. Among the basement stones is a fragment of a dedication on black syenite inscribed under Philadelphus: another evidence that the column is long posterior to that king.

As to the possibility of the column having been a reworked obelisk we may note:—

(1) It has not been reworked *in situ*; for the column ends below in a ring moulding which rests on a torus base in one piece with a shallow square base, which, in turn, rests on a cubic die. Were this an obelisk there could hardly be a shallow block between the obelisk and its massive cubic die; such would be unprecedented, and would greatly detract from the appearance, whereas it is almost a necessity for the base of a column.

(2) There is no trace of the flat faces remaining upon the top ring of the column, where they would be most likely to be left.

(3) The column is already too wide in proportion to its height for an obelisk, and would have been even more so before dressing away the faces. If an obelisk, much of its length must have been lost.

So—while never pronouncing any block in Egypt not to have been reworked—it seems that the facts point to the column (A) not having been a whole obelisk reworked; (B) not having stood on its present base as an obelisk; and (C) not being earlier in its present position than about the third century A.D.

I see then no evidence against the dedication to Diocletian being its original purpose.

W. M. FLINDERS PETRIE.

SALES.

MESSRS. ROBINSON & FISHER sold on the 1st inst. the following pictures: W. Vander-velde, A Marine View and Shipping, 336*l*. Jan Steen, A Landscape, with cottage and numerous figures, 420*l*.; An Interior and Figures, 110*l*.; A Kermesse, 120*l*.; An Interior and Figures, 997*l*. F. Hals, A Portrait of a Gentleman, 3,517*l*. De Keyser, A Landscape, with cavalier on horseback, lady, and dog, 735*l*.; A Landscape, with cavalier on horseback, 525*l*. Snyders, Dogs attacking a Porcupine, 283*l*. L. Boilly, An Interior and Figures, 462*l*. Guardi, A Festa on the Grand Canal, 357*l*.; A Marine View and Shipping in a Storm, 131*l*. Weenix, Still Life, 346*l*. G. Romney, Portrait of Mrs. Yates in the character of the Tragic Muse, 425*l*. F. Cotes, Portrait of Miss Sheridan, 178*l*. Watteau, A Fête Champêtre, 304*l*. N. Berchem, Preparing for the Chase, 115*l*. Terburg, The Letter-Writer, 262*l*. W. Shayer, sen., The Roadside Inn, 120*l*. Paul Potter, A Dutch Landscape, with farm buildings, windmill, and cattle, 294*l*. S. Ruysdael, A Dutch Landscape,

horses, cattle, &c., 325*l*. Van der Neer, A Conflagration by Night, with boats and figures, 110*l*.

Messrs. Christie, Manson & Woods sold on the 3rd inst. the following pictures, the works of the late H. Macallum: Jan Van der Plas, the Shrimper, 183*l*.; The Return from Lance Fishing, 199*l*.

Fine-Art Society.

THE Loan Exhibition of Pictures at Guildhall was opened to the public on Wednesday last. It more than sustains the high position won by its five forerunners, all of which, like the present one, were formed by Mr. A. C. Temple, the City's Art Director. The pictures are, of course, already well known, and it remains for us only to mention the most celebrated: Mr. Abbey's 'Gloucester and the Lady Anne' (1896); Mr. Brett's 'The Grey of the Morning' and 'The Stonebreaker' (1858); Madox Brown's 'Last of England'; 'The Roll Call,' by Lady Butler; Mr. J. Clark's 'The Sick Child'; Constable's 'Fording the River'; David Cox's 'Vale of Clwyd'; Egg's 'Peter the Great and Catharine'; Mr. Frith's best picture, 'Ramsgate Sands'; two Hooks, 'The Shortest Way to School' and 'The Wily Angler'; Mr. A. Hughes's 'April Love'; Mr. H. Hunt's 'May Morning' and 'Two Gentlemen of Verona'; Landseer's 'Man Proposes'; Leighton's 'Cymon and Iphigenia' and 'Antigone'; Linnell's 'Welsh Drovers crossing a Common'; 'The Banquet Scene in Macbeth,' by Maclise; G. Mason's 'The Harvest Moon'; six by Millais, 'Chill October,' 'The Gambler's Wife,' 'Just Awake,' 'Ferdinand lured by Ariel,' 'A Huguenot,' and 'The Blind Girl'; 'The Newhaven Packet,' one of Henry Moore's masterpieces; Albert Moore's 'Topaz'; Mulready's 'Burchell and Sophia'; Mr. Orchardson's 'The Young Duke'; J. Phillip's 'La Bomba'; Poole's 'Seventh Day of the Decameron'; Sir E. Poynter's 'Dragon of Wantley' and 'Faithful unto Death' (1865); 'In Manus Tuas, Domine' by Mr. Briton Riviere; D. G. Rossetti's 'The Beloved' and 'The Magdalene at the House of the Pharisee'; Mr. F. Sandys's 'Valkyrie' and 'Head of a Lady'; Stanfield's 'Abandoned'; Mr. Alma Tadema's 'Women of Amphis' and 'Love's Jewelled Fetter'; Turner's 'Going to the Ball, San Martino,' 'Departure of Adonis for the Chase,' and 'Returning from the Ball, St. Martha'; F. Walker's 'The Old Gate,' 'The Lost Path,' and 'The Plough' (smaller versions); Mr. Watts's 'Aurora'; Wilkie's 'The Penny Wedding' (1819); and Mr. W. L. Wyllie's 'Black Diamonds.' Besides these the collection includes works by Mrs. Alma Tadema, Sir E. Burne-Jones and Sir J. Gilbert, Messrs. Aumonier, J. B. Burgess, M. R. Corbet, A. East, T. Faed, L. Fildes, A. S. Forbes, A. Goodwin, A. C. Gow, P. Graham, G. D. Leslie, J. F. Lewis, D. Murray, A. Parsons, A. Stokes, E. A. Waterlow, and J. S. Sargent.

ON and after Monday next the public will be admitted to see, in the Fine-Art Society's rooms, collections of pictures, water-colour drawings, and lithographs, by Messrs. G. Petrie and C. H. Shannon. The private views were appointed for yesterday (Friday) and to-day.

MR. T. HOPE McLACHLAN, the accomplished painter of many pleasing, if not striking landscapes, a considerable proportion of which have appeared at the Academy and elsewhere since 1875, died, while still in the prime of his artistic life, at Weybridge on the 1st inst. McLachlan was bracketed Senior in the Moral Sciences Tripos at Cambridge in 1867, and practised at the bar for a short time before taking definitely to painting.

PROF. ERNEST GARDNER writes on the 3rd inst.:—

"M. Lambros's 'Notes from Athens' in to-day's *Athenæum* contain a full account of the projected

International Congress for Greek Archaeology, to be held in Athens on the celebration of the fiftieth anniversary of the foundation of the French School at Athens. In the circular issued under the direction of M. Homolle, and dated January 14th, 1897, it was proposed to hold this conference on April 26th, 27th, and 28th. But in consequence of the unfortunate turn taken by political affairs in the Levant, M. Homolle has recently found it necessary to issue a second circular, postponing the conference until next September. It need hardly be said that the other proposals mentioned by M. Lambros, such as the performance of the 'Edipus Rex' in the theatre of Dionysus by the Comédie Française, have also had to be given up, at least for the present. The actual date in September is not yet fixed; but it seems necessary to correct at once the announcement made in the *Athenæum* to prevent disappointment on the part of those who propose to attend the Congress, and may not have heard of the change."

THE Salon, which opens on the 25th inst.—not the 1st prox, as usual—is to be held in the Champs Élysées for the last time, and comprises a much smaller number of pictures than for many seasons has been customary. Among them are the following: M. Beauvais's 'Prairie Inondée' and 'Le Chemin Rond au Val de Grâce'; M. Brisset's 'Le Général Leprieux à Eylau'; M. P. Buffet's 'La Source, paysage'; M. Fantin-Latour's 'Tentation de St. Antoine' and 'La Nuit'; M. G. B. Olive's 'La Corniche à Marseille' and 'Un Canal à Venise'; M. Vollon's 'Veille de Noël' and 'Portrait de M. P. V.'; M. Benjamin-Constant's portraits of the Duc d'Aumale and of M. Chauchard; M. Bonnat's 'Portrait de M. Bertrand de l'Académie Française'; M. Gérôme's 'La Fuite en Égypte, un Effet de Jour, et un Effet de Nuit'; M. L. Glaize's 'Saint-Saëns'; M. Petitjean's 'Canal du Moulin'; M. Robert-Fleury's 'Au Coin du Feu'; and M. Zuber's 'Lever de Lune au Cap d'Antibes' and 'Journée Orageuse.' Among the sculptures will be the 'Valkyrie' of M. Belloc, the 'Bonaparte en Égypte' of M. Gérôme, and M. Mathurin-Moreau's 'Monument à Pierre Joigneaux, ancien Sénateur.' The last is a group in marble, designed for the city of Beaune.

A CORRESPONDENT writes:—

"The addition of the Caillebotte Collection to the gallery of the Luxembourg has, it is stated, been the subject of an indignant protest addressed by the members of the Institute to the Minister of the Fine Arts. The pictures are all of the Impressionist school, and include canvases by Manet and Claude Monet. They are such childish daubs as seen elsewhere would be passed by unregarded, or with the glance one bestows on the mackerel and impossible landscapes chalked on the London pavement. Indeed, the two schools have strong similarities of style and treatment, saving that the London artist omits the 'note'—to use the studio slang—of lubricity which his Parisian rival is fond of parading. Government patronage of productions of this nature is felt in France to be a serious matter, and all foreign admirers of the admirable work accomplished by French painters in the past will sympathize with the patriotic indignation of the members of the Institute."

The atlas to the first volume of M. Ed. Pottier's 'Greek Ceramic Art in the Louvre' is ready for publication, and will be issued this month. It contains fifty plates of vases, each plate including several examples. The text gives detailed descriptions of the separate vases. It is needless to point out the value of this work to the student of Greek art. M. Pottier is preparing the second volume of his work, which will be followed by a third and concluding volume.

M. CHARLES RAVAISSON-MOLLIEN has nearly finished the arrangement of the new gallery of casts of antique sculpture in the Louvre, which it is expected may be opened this summer. The casts are displayed in the hall built for the riding school of the late Prince Imperial. The architectural style of the hall is not exactly that which is appropriate for Greek sculpture. However, the lighting is fairly good, and the size of the hall will admit of such arrangement of the objects that they may be well seen. The system of keeping original work and casts rigorously

separate is a wise one; and the fact of its receiving the adherence of the direction of the Louvre must exercise a salutary influence in other national museums.

M. CASOLANI writes from Cyprus:—

"The small group of magnificent, albeit weather-worn and ruinous columns of the Temple of the Sun at Baalbeck seemed to make a pitiful appeal for protection when I saw them a few weeks ago. It is believed that there were originally fifty-eight columns; of the eight that remained in the latter part of the last century there are now six standing, and judging by the deep cracks in the frieze, their numbers must, at no very distant date, dwindle to five and even four. The little that is left of the very handsome roof of the peristyle of the Temple of Jupiter is also fast crumbling, two of the huge slabs which form the roof being in imminent danger of coming down. I wish, in these circumstances, to appeal to the true lover of art and history to save from utter ruin these unique relics, these bones of ancient Rome, which no treasure, no human ingenuity, could replace. There appears to be a great amount of money to spare in England, France, and the United States; cannot a fund be formed for the preservation of these temples from further decay (which in their case means disappearance), and for their restoration so far as the debris and there is an immense quantity—will permit? Those responsible may be restricted from making excavations or removing anything from the sites. All that need be done really is to restore the buildings as well as possible, frame proper instructions for the two guards, and, if thought advisable, contribute a small sum annually towards an increase of their salaries on condition that a better class of men is employed (if possible a European and a Turk). That being done, the buildings might be handed back to the local authorities, a report on their condition being obtained periodically from any intending visitor to Baalbeck who may be known to the fund. The Ottoman Government may, I believe, be counted upon not to withhold their consent, nor the British ambassador at the Porte his countenance, from such pious work. The area of operations might eventually be extended to Palmyra and other parts of Turkey as well as to Persia and any other country where no steps are taken at present to preserve ancient buildings of great historic or artistic interest. Unless several attempts in the direction indicated have already been made and have failed, it seems a curious and sad commentary on the narrowness of view of antiquaries and museum authorities that monuments of the class of the temples of the Sun and of Jupiter should be allowed to disappear."

THERE is at present in a jeweller's shop in Dublin a silver-gilt chalice 8 in. high, 13 oz. weight, with an octagon design for the foot—a graceful piece of work. Round the foot the words following are engraved in large Gothic letters:—

Me fieri fecerunt
go IHS Malle i

Thoma de Bur et Graniali y anno Do
m | cccc | lxxxix | mii

The IHS, which is between the two main lines on a level with the ends of the names de Burgo and Granuale of Mally, is adorned with a shamrock.

THE Swiss painter Albert de Meuron, who died at Neuchâtel a few days ago in his seventy-fourth year, was one of the founders of the Neuchâtel Museum and an energetic member of the Swiss Federal Art Commission. He studied at Düsseldorf and afterwards at Paris, and was one of the members of the international jury for painting at the Paris Universal Exhibitions of 1878 and 1889.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Henschel Concerts. Popular Concerts.

CRYSTAL PALACE.—Saturday Concerts.
QUEEN'S HALL.—Symphony Concerts. Promenade Concerts. Bach Festival. Philharmonic Concerts.

MR. HENSCHEL closed his orchestral and choral concerts in St. James's Hall on Thursday evening last week with a performance which may be regarded as a fitting climax to an enterprise of considerable benefit to musical art, which he carried out for the

first few years under discouraging circumstances. Since the commencement of the present decade, however, there has arisen a strong movement in favour of orchestral music, and Mr. Henschel might have to face losses due not to the apathy of the public, but to increasing competition. The closing performance consisted of Bach's St. Matthew Passion Music rendered in English and with some instruments which are now obsolete, intended to represent as nearly as possible those for which Bach wrote. We cannot but think this kind of procedure savours of pedantry. Would not Bach and other old masters have availed themselves of modern improvements in wind instruments had they been ready to their hand? To this question only an affirmative answer can be given. If we must have the harsh tones of old-fashioned oboes and the strident sounds of the high trumpet, we should, to be consistent, insist upon Bach's suites being played on the harpsichord or clavichord, and Beethoven's sonatas on weak-toned pianos. For the rendering of the Passion in every other respect we have little but praise. The choir had been splendidly drilled, and we never heard the dramatic choruses sung with more firmness and decision. Miss Louise Dale was unsatisfactory at first in the soprano solos, and although she improved somewhat later, she was obviously overweighted. Miss Marian Mackenzie was commendable, and Mr. James Leyland, with his pure light tenor voice, was admirable as the narrator. Mr. Charles Clark scarcely infused sufficient dignity and pathos into the music of the Redeemer, but he sang carefully; and Mr. Daniel Price "doubled" the smaller bass parts successfully. It should be added that Lady Halle played the violin *obbligato* in the air "Have mercy, Lord, on me." The new English translation by the Rev. Dr. Troutbeck is an improvement on the old in some respects, though the too abundant use of the present participle might have been avoided. The constant iteration of the syllable "ing" is rather tiresome. The Henschel Concerts have now ceased, but the members of the choir have expressed a desire to be kept together, and it would be a pity if an organization now among the best of its kind in the metropolis were disbanded.

A new departure was made at the Popular Concert last Saturday afternoon. For the last four concerts of the season the celebrated Joachim string quartet party had been engaged, and they made their first appearance on this occasion. Two of the members, Herr Kruse and Herr Wirth, the second violin and viola, are new to London, but Herr Hausmann (violinello) has played here several times. The most striking merit in the playing of these artists is the extraordinary perfection in *ensemble*. If it were possible for one performer to play a string quartet he could not impress his own individuality on the music more distinctly than Herr Joachim has impressed his on his three associates. Three quartets of Beethoven were performed on Saturday, namely, those in B flat, Op. 18, No. 6; in F minor, Op. 95; and in C sharp minor, Op. 131; thus illustrating in turn the first, second, and third styles of the master.

On Monday more variety was given to the programme, the three quartets being

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Mozart's in E flat, No. 4 of the set dedicated to Haydn; Brahms's in A minor, Op. 51, No. 2; and Beethoven's great work in B flat, Op. 130. Here, again, it was impossible to decide which work received the fullest measure of justice. Mozart's quartet was played with a degree of refinement that was positively exquisite, and the more recent example of Brahms received equal care. Beethoven's Quartet in B flat is the most genial of the set generally known as post-humous, and indeed the *finale*, which replaced the gigantic fugue subsequently published separately, is more in his second than his third manner, though it is believed on the best authority to have been the master's last composition. There was no pianoforte music at either of these concerts, but Madame Marchesi contributed songs by Bach, Schubert, Brahms, and Schumann with delightful effect. The last-named master's 'Die Beiden Grenadiere,' however, was a somewhat unwise choice, for in spite of the artist's marvellous skill in varying the timbre of her voice, the feeling could not be resisted that the song is far more fitted for a male than a female voice.

It was easy to predict that Mr. Edward Elgar's fine and spirited cantata, 'Scenes from the Saga of King Olaf,' produced at the North Staffordshire Festival last October, would shortly be heard again. The Crystal Palace concert last Saturday was mainly devoted to it, and the impression made was unquestionably very favourable. The libretto and the music were noticed at some length at the time when the work was produced (*Athen.* No. 3602), but reference must again be made to the qualities of the music, which combine freshness, force, picturesqueness, and, in general terms, freedom from the slightest appearance of a laboured style. Two of the soloists at Sydenham were the same as at Hanley, namely, Madame Medora Henson and Mr. Edward Lloyd; but Mr. Efrangcon Davies was replaced by Mr. Andrew Black. The choir seemed to have their hearts in their work, and sang with spirit and with commendable attention to the *nuances*. Mr. Elgar's work was preceded by Beethoven's 'Leonora' Overture, No. 2.

The first series of Saturday afternoon Symphony Concerts at the Queen's Hall came to a conclusion last Saturday afternoon. The first performance in England was given of a Danse Polovtsienne from Borodine's opera 'Le Prince Igor,' based on a barbaric subject of the eleventh century, and apparently treated in a barbaric manner, if one may judge from this excerpt, which is wild, noisy, and garish, with lucid intervals. A splendid performance was given of Tchaikowsky's 'Symphonie Pathétique,' which seems to grow more and more in popularity. Liszt's Rhapsody in D and G, No. 4, Dvorák's piquant symphonic poem 'Der Wasser Fay,' Grieg's 'Peer Gynt' Suite, No. 1, and the Prelude to the third act of 'Lohengrin' were also finely played by Mr. Henry Wood's orchestra. The Symphony Concerts have met with so much favour that Mr. Robert Newman announces a second series of six, to take place between April 24th and May 29th; also a musical Thanksgiving Service to take place on Sunday morning, June 20th,

with an orchestra and chorus of five hundred. On this occasion the music written by Dr. Martin and Dr. Bridge to be sung at St. Paul's on June 22nd will be performed for the first time, by permission. Admission to the service will be limited to subscribers for the fresh series of Symphony Concerts.

The excellent so-called Promenade Concerts at the Queen's Hall will terminate for the season this evening. The penultimate programme last Saturday included Tchaikowsky's Symphony in E minor, No. 5, a work that, like the 'Pathétique,' grows on acquaintance. Mr. E. F. Jacques justifiably observes that from the subject-matter the composer in some way probably intended to suggest Poland, but however this may be, the symphony contains much beautiful music, and will not quickly be forgotten. A programme under Mr. Henry Wood would not be complete without a novelty. On this occasion there were two, the first and more important being a Concertstück in E minor for pianoforte and orchestra by Mr. G. W. F. Crowther, a young English musician born in 1864 at Carlisle, and from an early age a student at the Royal Academy of Music, where he gained high honours. He has already composed a fair number of works in various styles, and his Concertstück, if not strikingly original, gives ample proof of high musical culture. Mr. Crowther played the solo part himself in brilliant style. The other piece marked "first time" was the Prelude to the second act of M. Bourgault Ducoudray's opera 'Thamara,' which was produced in Paris in 1891, and is to be revived this year. The significance of the trifle could not be gauged apart from the context, and it created but little impression.

This week it is only possible to chronicle the first performance at the Queen's Hall of the Bach Festival, which opened on Tuesday. As on the previous occasion two years ago, the work selected was the St. Matthew Passion Music, and, also as before, with the original German text. Herr Robert Kaufmann was happily available for the part of the narrator, and he sang it with beautiful feeling and perfect command over his fine voice. Miss Fillunger sang artistically, and Madame Marian Mackenzie, Mr. Kennerley Rumford, and Mr. Francis Harford did fairly well, though the German tongue seemed rather to puzzle the English singers at times. The same remark will apply to the choir, whose singing was devoid of life and vigour, in spite of the exemplary conducting of Prof. Villiers Stanford. The constitution of the orchestra merits note. There were twelve first violins, twelve seconds, nine violas, six violoncellos, six double-basses, eight flutes, eight oboes, and four bassoons, with, of course, contingents of other wind instruments, the idea being apparently to approach the proportions of strings to wind customary in Bach's time. Of the remaining festival performances we must speak next week.

The nearest approach to a novelty at the second Philharmonic Concert on Wednesday evening was Mr. Frederic Cliffe's Violin Concerto in D minor, produced at the Norwich Festival last October. A second hear-

ing reveals good points overlooked at first, but still we think the concerto must rank below the composer's Symphonies in C and E minor, at any rate in freshness of theme. The composer conducted, and the solo part again received full justice from M. Tivadar Nachéz. The Philharmonic orchestra was scarcely up to its usual mark in Dvorák's brilliant Symphony in D. The magnificent tone of the strings told well, of course, but the *nuances* might have been better observed. Again, the accompaniment to Walther's *Preislied* from 'Die Meistersinger' should have been more subdued. The solo parts in this and in Sir Arthur Sullivan's 'Come, Margarita, come,' from 'The Martyr of Antioch,' were beautifully sung by Mr. Edward Lloyd. Mendelssohn's 'Hebrides' Overture and Schubert's to 'Rosamunde' completed the programme. Handel's Dead March from 'Saul' was played before the concert as a tribute to the memory of Brahms.

JOHANNES BRAHMS.

THE news of the death of this great master on Saturday morning last, though not unexpected, was nevertheless a shock to all interested in music. As Brahms was born on May 7th, 1833, he had nearly completed his sixty-fourth year, and had therefore far exceeded the term of life allotted to Mozart, Schubert, Schumann, Mendelssohn, and Chopin, although he did not attain to so great an age as Bach, Handel, and Spohr. It had been for some time evident that the end of the composer was at hand and that nothing more of importance could be expected from his pen. Whether his career could have been prolonged had he led a more active life and burnt less of the midnight oil cannot be said, but at any rate he accomplished sufficient to render his name immortal. Brahms offered contributions to every department of musical art save the stage, with which he had little sympathy. For many years after his genius had obtained recognition in Germany he was practically unknown here, and the first work to gain acceptance was the 'Deutsches Requiem,' which is not surprising, in view of the great favour always displayed in this country towards choral music. Slowly but surely Brahms's utterances made their way in England, and of recent years every new composition has been brought to a hearing at the earliest moment. It will be within the recollection of musicians that he was invited by the University of Cambridge in 1877 to conduct his First Symphony in C minor and take the diploma of Mus.Doc. by the side of his friend Herr Joachim; but he declined, and in spite of other flattering offers he never crossed the Channel. Up to middle life, however, Brahms could scarcely be described as an anchorite, for he conducted at the Vienna Sing-Akademie and the Gesellschaft der Musik-Freunde, and occasionally appeared as a solo pianist; but from 1875 to the time of his death the master kept himself in retirement, resembling Beethoven in this respect, as well as in his music, more than any other great composer. On glancing back at the life work of Brahms we perceive at once how much he has done to enrich the repertory of musical art in its purest forms. His four symphonies are strangely dissimilar in their characteristics. No. 1, in C minor, is grand and sombre, an epitome of all that is lofty in classical music; No. 2, in D, is, on the other hand, gentle and sweetly melodious with just a touch of melancholy; and No. 3 is so bright and genial that a German critic remarked that it was pleasant to hear something of Brahms that he could appreciate on a first hearing. The Fourth Symphony, in E minor, is very different, and remains a puzzle, especially in the

last movement, a sort of Passacaglia with variations. In the realm of chamber music Brahms was more uniformly successful. His Pianoforte Quintet in F minor, Op. 34, may hold its own with any work of a similar kind; and his pianoforte and string quartets, and his works for clarinet and other instruments, especially the Clarinet Quintet in B minor, are all masterly and, in the main, beautiful. He ceased to write pianoforte sonatas early in life, but he never gave up penning *genre* pieces of a very piquant nature, which showed to the end the hand of one who knew how to deal effectively with the key-board. Turning again to vocal music, we find the assertion so frequently made that Brahms was invariably austere in his utterances absurd, for apart from his delightful 'Liebeslieder Walzer,' and the two books of 'Zigeunerlieder' for vocal quartet with pianoforte accompaniment, he has left a large number of songs for single voice, many of combined beauty and simplicity. He was followed to the grave on Tuesday at the Central Cemetery in Vienna by a large number of musicians and amateurs, and Brahms "In Memoriam" concerts will undoubtedly be numerous during what remains of the London season.

Musical Gossip.

We have received the prospectus of the arrangements for the forthcoming summer season at the Crystal Palace. Here we have only to do with the musical fixtures, which will commence with a Patriotic Concert on a large scale on Easter Monday under the direction of Mr. Manns. A new 'Imperial March,' from the pen of Mr. Edward Elgar, will be introduced on this occasion. The dates of the triennial Handel Festival, June 11th, 14th, 16th, and 18th, have been already announced. Particulars concerning the Selection Day will follow in due course.

Mr. F. H. COWEN will be the successor of Sir Joseph Barnby as conductor at the next Cardiff Festival. A new choral work from his pen, probably a secular cantata, will be presented on this occasion.

A ONE day's festival is announced at Exeter on the 22nd inst. Dvorák's 'Stabat Mater,' Beethoven's 'Mount of Olives,' and a new work, 'Balaam and Balak,' by Dr. Ferris Tozer, will be performed.

It cannot be said that the orchestral concert of the Royal Academy of Music at the Queen's Hall on Thursday afternoon last week was particularly interesting. Although the orchestra numbered nearly ninety performers, male and female, the hackneyed Overture to 'William Tell' was the only item in which they were employed save as accompanists. Fair promise was shown by Misses Margaret G. Cooper, L. Foote, S. A. Gomersall, Lydia Care, and Gertrude Drinkwater, vocalists; Miss May Muckle, violoncellist; Mr. Percy Hilder Miles, violinist; and Miss Marion White and Miss Elsie E. Horne, pianists. Sir Alexander Mackenzie conducted the concert.

MR. G. A. CLINTON gave the first of his chamber concerts for string and wind instruments at the Queen's Small Hall on Friday last week, the programme including Beethoven's rarely heard Serenade for flute, violin, and viola; Brahms's Clarinet Trio in a minor, Op. 114; and Mozart's Clarinet Quintet. Mr. Clinton was assisted by Messrs. Ludwig, Collins, Hobday, and Whitehouse, and Misses Fanny Davies and Bertha Salter.

A highly promising *début* was made by Miss Elsie Hall, a young pianist from Australia, at the Steinway Hall on Wednesday afternoon. Miss Hall has studied in England and Germany with much profit. She displayed excellent technique and artistic intelligence in pieces by Bach, Chopin, and Henselt, and her powers

were put to a severer test in Beethoven's 'Kreutzer' Sonata. From this she emerged successfully, and, of course, the violin part received full justice from Herr Kruse, a member of the Joachim Quartet.

MR. PHILIP CATHIE, a very talented young violinist, finished his series of recitals in the small Queen's Hall on Wednesday afternoon. The principal item, exceedingly well played, was Mendelssohn's own pianoforte accompaniment, rendered by Mr. Bewley Cathie. A praiseworthy rendering was given of Beethoven's Duet Sonata in C minor, Op. 30, No. 2, with Miss Margaret Pierrepont at the pianoforte; and two pleasing violin pieces, entitled 'Plaint d'Amour' and 'Chant Hongrois,' by Mr. Lambert, were performed for the first time.

MESSRS. BOOSEY & Co. will shortly publish the selection from Purcell's 'King Arthur' which Mr. J. A. Fuller Maitland has prepared for the Birmingham Festival in October next.

HERR AUGUSTUS HYLLESTED, the Danish pianist, will give at first of his three concerts in St. James's Hall on May 4th the Beethoven and Liszt Concertos in E flat (Mr. Gustav Ernest being the conductor of the orchestra), and will conduct his own work, a 'Symphonic Poem,' Op. 25, with orchestra, ending with chorus.

PERFORMANCES NEXT WEEK.

SUN.	Orchestral Concert, 3.30, Queen's Hall.
—	National Sunday League, 7, Queen's Hall.
—	Queen's Hall String Quartet Concert, 7.30.
MON.	Popular Concert, 8, St. James's Hall.
TUES.	Miss Maude Danks and Miss Hilda Gee's Vocal and Violin Recital, 3, Steinway Hall.
—	Wagner Concert under Herr Felix Mottl, 8.15, Queen's Hall.
FRI.	Queen's Hall Choral Society, 3, 'The Redemption.'
—	Sacred Concert, 3.30, Crystal Palace.
—	Royal Choral Society, 'The Messiah,' 7, Albert Hall.
—	Sacred Concert, 7.30, Queen's Hall.
SAT.	Mr. Ambrose Austin's Sacred Concert, 7.30, St. James's Hall.
—	Crystal Palace Concert, 3.

DRAMA

Dramatic Gossip.

MR. FITZGERALD MOLLOY is writing two volumes on 'The Romance of the Irish Stage.' During the eighteenth century no other country could boast of so many notable players. Charles Macklin, who abandoned the trade of saddler to be a comedian; Tom Sheridan; Peg Woffington; Spranger Barry; Miss Bellamy; Henry Mossop, at one time the rival of Garrick; Dorothy Jordan; and Richard Daly, who fought sixteen duels in three years, and lived to introduce Mrs. Siddons to an Irish audience.

M. FILON's promised book on the English stage will be ushered in by a preface by Mr. Henry Arthur Jones, who may be trusted to ventilate his own views on the future of an institution he has helped to elevate.

The long-deferred performance of 'Madame Sans-Gêne' at the Lyceum takes place this evening.

A NEW lease for forty years of Drury Lane Theatre is, it is understood, to be granted to Mr. Collins; it will retain, says the *Daily News*, the privilege of a patent house, which enables it to dispense with an annual application for the Lord Chamberlain's licence.

THE production at the St. James's of Mr. Carton's 'Tree of Knowledge' is, with the author's consent, postponed until the autumn. Mr. Alexander will, however, be seen during the season as Mirabell in Congreve's 'Way of the World.' Opportunities of witnessing a comedy of Congreve are so few that the announcement has more than common interest. Originally taken at Lincoln's Inn Fields by Verbruggen, Mirabell has been played by many leading comedians, including Wilks, Ryan, Palmer, Smith, Lewis, Holman, and Kemble.

TO CORRESPONDENTS.—W. C. N.—H. O.—E. H.—M. B.—W.—L. L. & B.—F.—H. de P. G.—S. E. W.—E. F.—C. B.—G. M. A.—A. J. D.—J. B.—G. A. Q.—received.

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